DOCUMENT RESUME

ED 124 991 CS 202 821

AUTHOR Hoover, Nancy Roahrig
TITLE An Inventory of Cocurricular Drama Programs in the Secondary Schools of Jefferson County, Kentucky.
PUB DATE May 76
NOTE 125p.; M.A. Thesis, University of Louisville ; Not available in hard copy due to marginal print quality of original

EDRS PRICE MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS *Administrator Attitudes; *Creative Dramatics; *Dramatics; Masters Theses; Program Attitudes; Program Content; Program Descriptions; School Surveys; Secondary Education; *Student Attitudes; *Teacher Attitudes; *Teacher Background; Theater Arts
IDENTIFIERS *Jefferson County Kentucky Public Schools

ABSTRACT

In order to compile an inventory of secondary school cocurricular dramatics programs in the Jefferson County, Kentucky, public schools, eleven principals, eighteen teachers, and eighty students were randomly selected from thirteen high schools, five junior high schools, and five middle schools. Respondents completed questionnaires concerning the nature of, attitudes toward, and involvement with dramatics programs. The inventory revealed that dramatics programs were rated as "fair"; that principals and teachers placed dramatics third in importance in activities programs, while students placed dramatics first; that all respondents rated dramatics as relevant to other experiences; that students attended movies more frequently than school plays and live theatre; that most respondents desired an expansion of the dramatics program; and that drama teachers-sponsors were not sufficiently prepared in the field, as revealed by the fact that 83% of instructors had insufficient drama credit hours to constitute a teaching minor. A review of the literature concerning the status of secondary theatre and the value of dramatics in education is included. (Author/KS)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED124991

U S DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

AN INVENTORY OF COCURRICULAR DRAMA PROGRAMS IN THE SECONDARY SCHOOLS OF JEFFERSON COUNTY, KENTUCKY

By

Nancy Roahrig Hoover
B.A., Butler University, 1966

BEST COPY AVAILABLE

PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
Nancy Roahrig Hoover
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER

A Thesis
Submitted to the Faculty of the
Graduate School of the University of Louisville
in Partial Fulfillment of the Requirements
for the Degree of

MASTER OF ARTS

School of Education
University of Louisville
Louisville, Kentucky

May 1976

CS 202 821

AN INVENTORY OF COCURRICULAR DRAMA PROGRAMS IN THE SECONDARY SCHOOLS OF JEFFERSON COUNTY, KENTUCKY

By

Nancy Roahrig Hoover
B.A., Butler University, 1966

A Thesis Approved on

April 27, 1976
DATE

by the Following Reading Committee:

Robert D. Neill
Thesis Director

Jack C. Morgan

James Byrd

3

ABSTRACT

To compile an inventory of secondary-school cocurricular dramatics programs in the Jefferson County Public Schools, eleven principals, eighteen teachers, and eighty students were randomly selected from thirteen high schools, five junior highs, and five middle schools.

The three groups of respondents completed questionnaires concerning their cocurricular dramatics programs, attitudes toward those programs, and involvement with dramatics programs.

The inventory revealed: (1) the dramatics programs were rated as "Fair"; (2) principals and teachers placed dramatics third in importance in activities programs, while students placed dramatics in the category of first importance; (3) all respondents rated the ability of dramatics to provide experiences in relating to others as of major importance; (4) students attend movies most often, with school plays and live theatre less frequent; (5) most respondents desired expanding their dramatics program; (6) drama teachers/sponsors are not sufficiently prepared in dramatics. Eighty-three percent of the respondents had insufficient drama credit hours to constitute a teaching minor.

ACKNOWLEDGMENTS

The author wishes gratefully to acknowledge the professional assistance and invaluable advice and support of Professor Robert D. Neill in the preparation of this thesis. His guidance in all phases of the administration and completion of this Study are greatly appreciated. The author also wishes to thank those personnel of the Jefferson County Public Schools who gave advice, lent support, and took part in the Study, namely, Mildred Dougherty, Hugh Cassell, Dr. Frank Rapley, and the selected principals, teachers, and students.

TABLE OF CONTENTS

	Page
ABSTRACT	iii
ACKNOWLEDGMENTS	iv
LIST OF TABLES	vii
CHAPTER	
I. THE PROBLEM	1
II. A REVIEW OF THE LITERATURE	6
The Status of Secondary-School Theatre in the United States	6
Goals for Secondary-School Dramatics	10
The Value of Dramatics in Education	13
The Value of Dramatics Activities	18
The Value of Drama for Special Groups of Students	21
Cultural Enrichment through Dramatics Activities	23
Professional Theatre and the Schools	25
Creative Dramatics	28
Certification of Teachers of Drama	30
III. ANALYSIS OF THE DATA	36
Description of the Population	36
Development of the Instruments	37
Analysis of the Data	41

CHAPTER Page

IV. FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS . . 60

BIBLIOGRAPHY 70

APPENDIX A. PROPOSAL SUBMITTED TO THE OFFICE OF EVALUATION AND RESEARCH JEFFERSON COUNTY PUBLIC SCHOOLS 86

APPENDIX B. CORRESPONDENCE 96

APPENDIX C. INVENTORY QUESTIONNAIRES 102

VITA 117

LIST OF TABLES

Page

TABLE III-1. Responses to Requests for Completion of Questionnaires 38

TABLE III-2. Evaluative Ratings Concerning Dramatics Programs in Selected Schools by 11 Principals, 18 Teachers, and 80 Students 42

TABLE III-3. Ranking of Activities by 11 Principals, 18 Teachers, and 80 Students in Order of Importance According to What Is Most Important in the Selected Schools 46

TABLE III-4. Ranking of Activities by 11 Principals, 18 Teachers, and 80 Students in Order of Importance According to What Others Think Should Be Most Important in the Selected Schools 48

TABLE III-5. Ranking of Activities by 11 Principals, 18 Teachers, and 80 Students in Order of Importance According to What They Wish Were Most Important in the Selected Schools 50

TABLE III-6. Ranking of Dramatics Program Objectives by 11 Principals, 18 Teachers and 80 Students in the Selected Schools 53

LIST OF TABLES--Continued

Page

TABLE III-7. Summary of Theatre Attendance by 80 Secondary-School Students 56

TABLE III-8. Summary of Academic Preparation of 12 Drama Teachers and Sponsors 58

CHAPTER I

THE PROBLEM

Introduction

Since the 16th century, some authorities considered school theatre a worthwhile activity. Schools produced plays at Cambridge about 1520, at Eton about 1525, at St. Paul's about 1527, and at Oxford about 1535. Audiences consisted of students and invited guests.[1] Brockett reported: "Numerous schools produced plays, for drama was thought effective not only for teaching doctrine but also for providing training in speaking and deportment."[2]

The discussion of school theatre and the place it should occupy in the school's cocurricular program usually centers around the value of school dramatics and the extent of activities available to secondary school students. The values of a well-developed school drama program, both for the students who participate and for the public who attends, seem obvious. The school benefits from improved public relations and by the cultural outlets the activities provide. Braden believes that, in addition, the community

---

[1]Oscar G. Brockett, History of the Theatre (2nd ed.; Boston: Allyn and Bacon, 1974), p. 137.

[2]Brockett, p. 286.

benefits from such a program.[3]

The interest shown by the students and the funds available for the program often determines the extent of activities within a school's cocurricular drama program. The number of activities available to secondary school students provided by the community may be numerous and of high quality. No systematic record or inventory exists of the cocurricular dramatics activities available to secondary-school students in the greater Louisville area. Because of the recent merger of the former Jefferson County Public Schools and the Louisville Public Schools and because of the lack of direct supervisory practices concerning cocurricular drama programs, an inventory of current cocurricular drama activities has value. To this end, this Study aims to assist the public schools of Jefferson County by providing an inventory of some of its cocurricular assets.

Purpose of the Study

The purpose of the Study is to inventory cocurricular drama activities available to secondary school students of the greater Louisville area and to create a centralized source of information concerning the extent of and value of existing cocurricular drama programs. Further, this Study hopes to determine what changes principals, teachers, and

---

[3]Waldo F. Braden, Speech Methods and Resources (New York: Harper and Row, 1961), p. 343.

students desire and to make some recommendations concerning needed changes. Where good practices exist, this Study aims to underscore and applaud them.

Importance of the Study

This Study hopes to be both a resource and an inventory of existing practices, beliefs, and aspirations and to be useful to the English coordinators for the Jefferson County Public Schools. This Study projects that schools will make more effective use of available cocurricular drama programs in terms of (a) improving and enlarging drama programs as part of the language arts programs, and (b) using drama resources in planning for effective and cost-beneficial language arts programs.

Limitations of the Study

The pupils who participated in this Study were those who had, at some time, taken part in cocurricular drama programs in Jefferson County. Staff participation included the coordinators of English for the Public Schools of Jefferson County, principals of secondary schools, assistant principals when necessary and applicable, drama teachers, and leaders of cocurricular drama projects. Because this Study dealt only with the greater Louisville area, its use in other locations would be questioned except as a model for replication.

Methods of the Study

The data for this Study derived from questionnaires developed by following criteria established by the Southern Association of Secondary Schools and Colleges, the National Council of Teachers of English, The American Educational Theatre Association, and The Commonwealth of Kentucky State Board of Education. Following the administration of the questionnaires, selected principals, teachers, and students were interviewed to gain further information.

Definitions of Terms Used

Drama. The definition of drama includes the following: (a) student productions given for the general public when admission is charged; (b) student productions given for the general public when admission is not charged; (c) student productions given for the student body when admission may/may not be charged; (d) touring groups that visit the school in order to perform a dramatic production; (e) student groups that emanate from the school to perform a dramatic production in other places; (f) productions given in the community that students attend on their own time, either because they desire to do so or are required to do so; (g) television productions of plays, musicals, ballet, opera, reader's theatre, dramatizations of historical events; (h) productions given in the community that students attend with their teachers as part of a school field trip. The definition of drama excludes the

following: (a) concerts, either popular or classical, vocal or instrumental, professional or amateur; (b) skits in schools for pep sessions, school assemblies, etc.; (c) student productions done in class for the use of that class only; (d) sociodrama; (e) role-playing.

Cocurricular. Activities in which the students take part either because (a) students are required by the school to do so and will receive credit as a result; or (b) students feel that taking part will enrich them personally either cognitively or affectively.

Organization of This Paper

Chapter I contains the purposes, importance, limitations and methods of the study, and definitions of the terms used. Chapter II reviews the literature concerned with the status of secondary-school theatre in the United States, goals for secondary-school dramatics, the value of dramatics in education, the value of dramatics activities for elementary-school, secondary-school, and special students, cultural enrichment through dramatics activities, professional theatre and the schools, creative dramatics, and the certification of drama teachers. Chapter III presents the analyses of the data collected. Chapter IV gives the summary of findings, conclusions, and recommendations. A bibliography and appendices appropriate to the Study complete the remaining portions of this thesis.

CHAPTER II

A REVIEW OF THE LITERATURE

The Status of Secondary-School Theatre in the United States

Among the experts who have studied the status of educational theatre in the United States, Roberts[1] found that educational theatre is gaining in impact and efficacy. Peluso,[2] in a comprehensive survey of the status of theatre in United States high schools, revealed that 92% of United States high schools perform plays. Among others, these two researchers found data which indicated that educational theatre is both widespread and valuable.

Several investigators performed research concerning the status of educational theatre in various states. In Florida high schools, Jeffreys[3] found that while no paucity of secondary-school drama exists, that which does is

---

[1]Vera Mowry Roberts, "Theatre Education in the United States," Educational Theatre Journal, 20 (August, 1968), 308-310.

[2]Joseph L. Peluso, "A Survey of the Status of Theatre in United States High Schools," Dissertation Abstracts International, 32 (December, 1971), 2919A.

[3]Harvey Eugene Jeffreys, "The Necessary Role of the College and the University in the Development of the Secondary School Drama Program in Florida: A Survey and Analysis of the Needs of the Florida Secondary Schools, and an Examination of the Role of the College and University in the Drama Programs of Secondary Schools in Selected States," Dissertation Abstracts International, 32 (March, 1972), 5391A.

relatively undeveloped in terms of student participation. Further, Wehlburg[4] showed that while 63% of Florida's secondary schools have drama programs, a poverty prevails in available physical equipment, in the number of teachers required to do an effective job, and in the qualifications among those teachers now in the schools. Hawley[5] studied the secondary-school theatre of Arkansas, indicating that while 79% of the schools present plays, only 38% of the teachers have any training in drama. In a survey of Missouri's secondary-school drama, Burnau[6] found that 58% of the schools do musical productions. Gazda[7] analyzed the secondary-school drama programs in Kansas and determined that while a majority of schools studied had drama programs, most schools needed to be re-evaluated in terms of both effectiveness of programs and preparation of teachers.

---

[4]Albert F. C. Wehlburg, "An Analytical Survey of the Staging Facilities and Dramatic Arts Production Problems in the Florida Senior High Schools," Dissertation Abstracts International, 34 (May, 1974), 7376A.

[5]Charles A. Howley, "The Status of Curricular and Co-Curricular Theatre in Arkansas High Schools," Dissertation Abstracts International, 35 (December, 1974), 3931A.

[6]John M. Burnau, "Factors Concerning the Production of the Musical in the High School: Results of a Survey of Current Practices in Missouri High Schools," The School Musician, 38 (March, 1967), 84-85.

[7]John M. Gazda, "An Analysis and Evaluation of Drama Education in Kansas Secondary Schools with a Proposed Ideal Curriculum for Drama in the Secondary Literature Sequence," Dissertation Abstracts, 27 (July, 1966), 138A.

In Nebraska, Springman[8] examined 99% of secondary schools and found that over 90% of them present plays to the public. But, the quality of the plays and the preparation of the teacher/sponsor both needed improvement. These studies showed that while secondary school drama programs are prevalent, the offerings need careful attention in the area of play selection and teacher preparation.

Several researchers described some outstanding selected programs. Evans[9] reported on the Princeton (New Jersey) High School Repertory Program, which involves three companies, four teachers, and over 200 secondary school pupils. Cranston[10] studied the Summer Drama Institute of Kenmore East High School, Buffalo, New York. The Institute's program played an enrichment role in English in order to assist pupils make connections between viewing drama and studying English. Freyman[11] discussed the Cleveland Heights-University Heights City School District

---

[8]Jay K. Springman, "A Survey of the Status of Dramatic Arts in Nebraska Secondary Schools, 1970-1971," Dissertation Abstracts International, 33 (January, 1973), 3839A.

[9]Don Evans, "Educational Theater in the High School," English Journal, 57 (March, 1968), 387-390.

[10]Arthur P. Cranston, "A New Dimension in School Drama," New York State Education, 58 (January, 1971), 33-34.

[11]Leonard Freyman, "A Thriving Youth Theater," NEA Journal, 57 (January, 1968), 26-27.

recreation program, which has been in operation since 1946 and which has been deemed highly successful. Nelson[12] described the three-week cocurricular unit in theatre at Bishop Noll Institute, Gary, Indiana. The writer stated that this program affords both knowledge of the theatre and preparation for knowledgeable theatre-going. The Thompson Falls (Montana) Junior High drama club discussed by Antonucci,[13] while new, is already a great asset to the school, providing a drama festival in the Fall and in the Spring. Gray,[14] writing about the high school program in Grand Junction High School, Colorado, determined that the high school drama program is a worthwhile learning experience. The Simi Valley (California) Unified School District's Teenage Drama Workshop had far-reaching benefits, according to Marcus.[15] The writer revealed that the program entails 15 faculty members, 200 junior and senior high school students, and over 3000 elementary-school children

---

[12]Jack P. Nelson, "Greasepaint for Everyone," English Journal, 57 (March, 1968), 391-392.

[13]Tony Antonucci, "Junior High Drama Club Produces Confidence and Teamwork," Montana Education, 43 (April, 1967), 20-21.

[14]A. Irene Gray, "High School Students Produce Children's Theater," The Speech Teacher, 15 (September, 1966), 207-211.

[15]Robert Marcus, "Teenage Drama Workshop," The Bulletin of the National Association of Secondary School Principals, 54 (March, 1970), 150-153.

who view the productions. Metzner and Richard[16] reported on the El Cajon (California) Valley Program, asserting that it increases self-discipline and provides well-rounded theatrical experience.

Summary. While outstanding programs exist and secondary-school drama is widespread, the literature revealed that shortcomings are present in terms of facilities provided, plays selected, and courses required for supervisors of dramatics activities. This Study inventoried cocurricular dramatics activities in the greater Louisville area, including such information as what organizations exist for dramatics activities, how often students attend and participated in dramatics activities, the preparation of school personnel who direct dramatics activities, objectives of dramatics activities, and the importance of dramatics activities to administrators, teachers, and students. The inventory aimed at forming the base for both comparison with reported school districts and for making recommendations to school authorities.

Goals for Secondary-School Dramatics

Burnau[17] listed seven objectives for secondary-school dramatics. Burnau suggested that secondary-school

---

[16] Seymour Metzner and Keith Richard, "School-Community Summer Stock: A New Approach to High School Drama," English Journal, 54 (December, 1965), 866-868.

[17] Burnau, 38 (March, 1967), 84.

dramatics can achieve the following: (a) advance both the knowledge and the cultural life of students; (b) contribute to the development of a creative society; (c) provide opportunities for development of a creative society; (d) provide opportunities for development of student potential and capabilities; (e) help develop youth who are self-directive, self-disciplined and responsible; (f) utilize humanistic teaching methods based on research; (g) meet special needs of high school students; and (h) provide wholesome opportunities for participation in high school activities.

Two sources[18,19] listed activities for secondary-school dramatics. The Language Arts Guide of the Hazelwood, Missouri, School District included activities in theatre and the stage, history of the theatre, oral reading of literature, and acting. Burnau suggested that high schools could perform musicals, both original and professional, operettas, and operas. These activities would contribute to the cultural awareness and development of students witnessing and participating in the productions.

---

[18] Language Arts Guide: Kindergarten-Level Twelve, U.S., Educational Resources Information Center, ERIC Document ED 951 158, 1959.

[19] John M. Burnau, "Factors Concerning the Production of the Musical in High School: Musical Production Materials," The School Musician, 38 (April, 1967), 66-67.

Concerning recommendations about high school productions, Boutwell[20] opined that the productions should contain plenty of movement and should involve everybody in the school. Burnau[21] recommended that the purpose of school dramatics not be to raise money but be to provide enrichment to the students participating and to contribute to the total school program. Hoetker[22] hypothesized (a) that appropriate classroom study of a play would maximize the benefits of theatre experience and (b) that performance of a play would enliven and enrich classroom study. The researcher found that the data supported both hypotheses at the .05-level of significance.

Summary. Experts concerned with the goals, activities, and improvement of secondary-school dramatics indicated that dramatics is a valuable addition to the cocurricular life of a secondary school. This Study inventoried stated objectives of cocurricular dramatics activities in the secondary schools of the greater

---

[20]Florence Boutwell, "Action in Junior High School Drama," English Journal, 56 (December, 1967), 1330-1332.

[21]John M. Burnau, "Factors Concerning the Production of the Musical in the High School: Conclusions and Recommendations," The School Musician, 38 (May, 1967), 78-79.

[22]James Hoetker, Students as Audiences: An Experimental Study of the Relationships between Classroom Study of Drama and Attendance at the Theatre (Urbana, Illinois: National Council of Teachers of English, 1971).

Louisville area. This inventory investigated objectives as the basis of cocurricular dramatics activities and in the order of importance which the objectives are given across groups of administrators, teacher, and students. The findings, reported in Chapters III and IV formed the bases for recommendations to the school system.

The Value of Dramatics in Education

Five experts noted that dramatic activities have educational value for schools. Brockett[23] stated that theatre may be used as an educational tool in providing an effective means for developing concentration, discipline, and imagination, and in providing the opportunity to develop artistic sensitivity. Motter[24] reported that the Golden Anniversary White House Conference on Children and Youth produced several recommendations from the American Educational Theatre Association. The recommendations were that (a) schools should provide the opportunity for participation in dramatics under qualified leaders, (b) school theatre should provide general education in the humanities; and (c) school theatre should integrate across the

---

[23]Oscar G. Brockett, "Theatre in the Education Process," Educational Theatre Journal, 20 (August, 1968), 299-302.

[24]Charlotte Kay Motter, "The Dramatic Arts, A Comprehensive Teaching Medium," Educational Theatre Journal, 13 (December, 1961), 269-273.

curriculum. Boase and Glancy[25] asserted a need for drama, saying that no school is satisfactory without a program of speech-drama education. The Arts IMPACT team of Pennsylvania State[26] hypothesized that education is more effective for teachers and students when the arts are present in the curriculum. The team found that when Arts IMPACT was implemented in 13 elementary schools, teachers became significantly more humanistic and students' attitudes toward themselves and school improved. Morrison[27] stated that children would be better equipped as "whole persons" with more and better theatre arts training than the training which presently exists.

Several investigators showed that dramatics has specific values in education. Novak and Graham[28] found that 85% of secondary-school pupils who have seen plays enjoyed doing so. Collier, Von Solkema, Kapp, Aronsen, Michel and Watson[29] revealed that dramatics has both

---

[25]Paul H. Boase and Donald M. Glancy, "And Gladly Will They Learn and Gladly Teach," The Speech Teacher, 15 (November, 1966), 267-275.

[26]Arts IMPACT: Curriculum for Change, A Summary Report, U.S., Educational Resources Information Center, ERIC Document ED 084 186, 1973.

[27]Jack S. Morrison, "Building Tomorrow's Audience," American Education, 1 (October, 1965), 24-27.

[28]Benjamin J. Novak and Margaret G. Graham, "Drama and the High School Student," Education, 85 (January, 1965), 276-282.

[29]Nina P. Collier, Sherman Von Solkema, Richard P. Kapp, Judith Aronsen, Donald E. Michel, and William Watson,

cognitive and affective values. In the cognitive realm, the values include the knowledge of the elements of the art form, the strengthened perceptions in other art forms, and the ability to relate to other disciplines. Affectively, students improved in their perceptions of self and the world around them, increased in their attention span, increased in their abilities to make value judgments, became more considerate in their interpersonal behavior, and gained in their abilities to empathize. Burnau[30] stated that secondary-school dramatics teaches socialization, critical thinking, and creativity. Goldberg[31] discussed the benefits of school theatre, listing the following benefits: (a) enjoyment; (b) opportunity of expression; (c) identification with the characters; (d) information from the plays; (e) socialization; (f) link between aesthetic and everyday life; and (g) a dynamic focus for development. Cullen[32] asserted that dramatics

---

Guide to Performing Arts Programs in Elementary and Secondary Schools, U.S., Educational Resources Information Center, ERIC Document ED 071 986, May, 1970.

[30]John M. Burnau, "Factors Concerning the Production of the Musical in the High School: Socializing and Creative Purposes," The School Musician, 38 (December, 1966), 50-51.

[31]Moses Goldberg, "Theatre in Education: A Summary of Benefits," Elementary English, 49 (February, 1972), 300-302.

[32]William J. Cullen, "A Passage to Maturity," Momentum, 5 (October, 1974), 35-40.

fulfills basic adolescent needs, including the need to belong, the need for a sense of personal worth, and the need for opportunities to work with others, express emotions, share problems, and make friends. Dramatics also provides a sense of accomplishment. Prokes[33] further tested the same idea, hypothesizing that (a) dramatics is an effective learning experience in promoting the growth, development, and functioning abilities of the imaginative capacities of gifted junior high school students, and that (b) the ability to imagine will contribute to powers of communication. The researcher tested 22 male and 23 female seventh-graders and deduced that dramatics is an effective learning experience and that communication powers are aided by the ability to imagine. The data supported the hypotheses at the .01-level of significance. Elkind[34] studied plays produced by high schools and found that nearly all plays produced deal with the psychological needs of youth. Michielutte[35] tested 1009 twelfth-grade pupils to determine if an involvement with dramatics improves pupils' perceptions of actors. The researcher found a

---

[33]Dorothy Prokes, "Exploring the Relationship Between Participation in Creative Dramatics and Development of the Imaginative Capacities of Gifted Junior High School Students," Dissertation Abstracts International, 32 (November, 1971), 2555A.

[34]Samuel Elkind, "High School Drama as Self-Discovery," Dissertation Abstracts, 24 (June, 1964), 5605.

[35]Robert Michielutte, "Secondary School Students' Perceptions of Actors," The Speech Teacher, 18 (January, 1969), 30-38.

positive shift in attitudes ($p. < .0005$) and recommended that educational theatre be used to develop appreciation of live theatre. Elkind[36] stated that educational theatre is the natural setting for providing intercultural experiences because school theatre is dedicated to the highest ideals of democracy, teaching about man and his culture by including people from all social strata. Motter[37] praised educational theatre in terms of its integrating characteristics, relating to history, literature, social science, language, and art. Burnau[38] believed that high school dramatics can develop cooperative attitudes and abilities, self-aware, an awareness of society and culture, and an appreciation for the arts. Stuart-Jervis[39] reported that school theatre provides the opportunity to do plays created by adapting classroom work which would make full use of the talents and interests of pupils.

---

[36]Samuel Elkind, "The Stage for Intercultural Education," California Teachers Association Journal, 64 (May, 1968), 18-20.

[37]Charlotte Kay Motter, "A Method of Integrating the High School Drama Program," Educational Theatre Journal, 12 (May, 1960), 94-97.

[38]John M. Burnau, "Factors Concerning the Production of the Musical in the High School: Music Education Purposes," The School Musician, 38 (November, 1966), 62-64.

[39]Charles Stuart-Jervis, "Beset with Pitfalls," The Times Educational Supplement [London], November 7, 1969, p. 31.

Summary. The results from these studies and reports indicated that school theatre has far-reaching values and provides many services to the secondary school, the secondary-school teacher, the secondary-school pupil, and the community. This Study inventoried cocurricular dramatics activities to provide a central source of information concerning the extent of these activities and attitudes toward them. Through the use of the information supplied, this Study aimed at pointing out the uses of existing programs, and at the desired effects upon the total school program within and across the school system.

The Value of Dramatics Activities

Three studies attempted to establish that viewing dramatic productions causes attitudinal changes in audiences. Phillips, Hansen, and Carlsen[40] evaluated the attitudes of 63 subjects before and after viewing a production of Rebel Without a Cause. Attitude shifts were statistically significant ($p. < .05$). Hansen, Phillips, and Arnold[41] measured the attitudes of 40 subjects before and after seeing productions of Everyman and

---

[40]Gerald M. Phillips, Brian K. Hansen, and Del L. Carlsen, "A Preliminary Experiment in Measuring Attitude Shifts as a Result of Viewing a Dramatic Production," Speech Monographs, 32 (June, 1965), 209-213.

[41]Brian K. Hansen, Gerlad M. Phillips, and William E. Arnold, "Measuring the Message Delivered by a Dramatic Production," Speech Monographs, 32 (November, 1965), 461-464.

The Measures Taken, finding a significant effect attributable to the production of Everyman ($p < .05$). However, no significant change took place after subjects viewed The Measures Taken. Studying audiences at 30 plays, Skelly[42] measured the influence of theatre attendance on the values held by the audience. The findings indicated a positive value shift (.05-level of significance), with the greatest shift occurring among the adolescent members of the audience. Leech[43] discussed the value of children's theatre, asserting that theatre shapes people into order, enlivens reasoning powers, formulates ideas, and generally enriches the lives among the viewing children.

Five researchers found further specific values of participating in dramatics. Simos[44] ascertained many benefits of participation in dramatics: (a) acceptance of self and others; (b) release of emotions: (c) life enrichment; (d) vicarious adventure experience; (e) emphasis upon cooperation; and (f) development of verbal fluency. Acting in a play had a significant effect ($p < .05$) on 75 Upward

---

[42]Madeleine Skelly, "Theatre Impact on Audience Values," Dissertation Abstracts, 24 (April, 1964), 4315

[43]Robert M. Leech, "Education through Theatre for Children," Dissertation Abstracts, 24 (April, 1964), 4053.

[44]Jack Simos, Social Growth through Play Production (New York: Association Press, 1957).

found students which Carpenter[45] studied. Students who took roles in a play showed greater gains in adjustment scores than did those who did not take roles. Henkel[46] tested 59 pupils to determine if children participating in dramatics activities would improve as compared with children not participating. Although the results indicated no statistically significant improvement, the researcher noted improvement in the areas of drama skills, movement and poise, impromptu acting ability, articulation, and interpersonal adjustment. Conner[47] tested 128 second-grade pupils and concluded that educational drama is an effective means for cognitive learning. Wright[48] concluded that boys (but not girls) can be helped to become sensitive to the thoughts and feelings of others through dramatics. During the course of the study, the boys improved significantly ($p. < .05$) in role-taking scores; the girls' scores showed little change.

---

[45]Nicholas E. Carpenter, "The Influence of Acting in a Play on Adjustment," The Teacher's College Journal, 38 (January, 1967), 178-181.

[46]Donald Dale Henkel, "Assessment of Effects of an Acting Experience upon Participants in a Public Recreation Department Children's Dramatics Program," Dissertation Abstracts, 28 (June, 1968), 5179A.

[47]Laurence Michael Conner, "An Investigation of the Effects of Selected Educational Dramatics Techniques on General Cognitive Abilities," Dissertation Abstracts International, 34 (March, 1974), 6152A.

[48]Mary Elin Sommers Wright, "The Effects of Creative Drama on Person Perception," Dissertation Abstracts International, 33 (October, 1972), 1876A.

Summary. Most experts found that taking part in dramatics activities has positive effects upon the participants, both cognitively and affectively. Through the application of the information gleaned by this Study, more effective use of existing dramatics programs can be made and areas of possible new programs or extensions of present activities can be defined and originated. This Study aimed to provide recommendations based upon the information collected and analyzed.

The Value of Drama for Special Groups of Students

The academically gifted benefitted from a program in the arts, according to Davis.[49] The author stated that schools for the gifted have the responsibility for developing knowledge and understanding in several areas. The program Davis described developed in the participants a willingness to experiment with the tools of the arts, new ideas, activities and attitudes, and an awareness of and sensitivity to the arts.

Three studies of culturally disadvantaged children showed improvement in the subjects through use of drama. Carlton and Moore[50] tested 240 elementary-school subjects

---

[49]Olive B. Davis, "An Integrated Arts Program for the Gifted," Educational Theatre Journal, 15 (December, 1963), 327-331.

[50]Lessie Carlton and Robert H. Moore, "The Effects of Self-Directive Dramatization on Reading Achievement and

in eight groups. The subjects showed significant gains in reading ($p. < .01$), and significant changes in self-concept ($p. < .02$) through self-directive dramatization of stories from their basal readers. Gupta and Stern[51] revealed that children who repeatedly speak aloud acquire significantly greater facility in speaking ($p. < .01$) than do those children who only listen. Smilansky[52] examined 847 subjects to determine if disadvantaged preschool children make better social adjustment through dramatic play than do those children who do not take part in dramatic play. The research indicated that dramatic play forces the child to draw upon his resources and to use them, and that dramatic play enhances cooperation with other students.

Summary. A review of the research indicates that dramatics can be of definite value to special groups of students, such as the academically gifted and the culturally disadvantaged. This Study supplied information concerning the current use of dramatics with special

---

and Self-Concept of Culturally Disadvantaged Children," The Reading Teacher, 20 (November, 1966), 125-133.

[51]Willa Gupta and Carolyn Stern, "Comparative Effectiveness of Speaking vs. Listening in Improving Language of Disadvantaged Young Children," The Journal of Experimental Education, 38 (Fall, 1969), 54-57.

[52]Sara Smilansky, The Effects of Socio-dramatic Play on Disadvantaged Preschool Children (New York: John Wiley and Sons, Incorporated, 1968).

students and will, in turn, stimulate development of new programs and further development of existing programs in this curricular area.

Cultural Enrichment through Dramatics Activities

Four programs showed cultural enrichment through dramatics activities. Keener[53] reported on a New Haven, Connecticut, program which included 2000 children from low-income families who attended five performances at the Long Wharf Theatre. Results indicated that theatre is an instrument which could be used to raise the motivation with respect to learning and facility with language. The Final Report of the Lincoln Center Student Program, New York City[54] stated that the project, performed in 100 public, private and parochial junior and senior high schools, fostered an understanding of and appreciation for the arts. The Upward Bound program at Indiana State University, Terre Haute, Indiana, met all its objectives, according to Munns.[55] The students participating improved with regard

---

[53]Beverly Keener, "Introducing Children to the World of Theater," Elementary English, 43 (December, 1966), 892-893.

[54]Final Report. Lincoln Center for the Performing Arts, Lincoln Center Student Program, U.S., Educational Resources Information Center, ERIC Document ED 077 816, 1969.

[55]William E. Munns, "Theatre for Upward Bound," The Teachers College Journal, 38 (January, 1967), 158-160.

to (a) self-confidence, (b) pride in completing assignments, (c) manner of dress, (d) confidence in speaking to adults, and (e) values related to character development. Neill, Driskell, and Reiser[56] researched the hypothesis that theatrical experience is a worthwhile educational enrichment activity. The research team evaluated 791 students in the greater Louisville area and discovered that 27 of the 30 groups made significant gains in attitudes toward the theatre ($p. < .05$) and that no significant differences occurred attributable to ability level/social class as to appropriateness of the theatrical experience.

Summary. The literature reviewed showed that cultural enrichment is a valuable service the theatre can supply to students. Therefore, this research inventoried programs which currently supply cultural enrichment to secondary-school students in the greater Louisville area. Through analysis of this information and comparison of stated objectives with existing dramatics programs, further use of dramatics as cultural enrichment can be considered.

---

[56] Robert D. Neill, Leon V. Driskell, and Marilyn Reiser, A Report Reflecting the Findings of the Evaluation Team of the Region III Dramatics Enrichment Program Conducted in School Systems of Louisville, Jefferson County, and Bullitt County, Kentucky Under a Grant from the United States Office of Education, U.S., Educational Resources Information Center, ERIC Document ED 027 313, 1968.

Professional Theatre and the Schools

Two writers reported on the relationship between professional theatre and the schools. Spelman[57] stated that professional theatre can provide new ways for thinking about curriculum, an effective way of teaching dramatic literature, in-service training for teachers, and workshops for students. Young[58] found, however, that while teachers want professional theatre in schools, only 29.1% of the school's available time is spent in professional theatrical activity.

One major attempt at professional theatre in the schools, funded by Title III of the Elementary-Secondary Education Act and the National Endowment for the Arts, was the 1965-1969 Educational Laboratory Theatre Project (ELT). Hoetker, Barksdale, Robb, Hubbell, Engelsman, Hansen, Siegel, Schonbacher, and Englander[59] reported that the purpose was to provide professional theatre for students and communities. The project directors established professional theatre companies in three cities: Providence,

---

[57]Jon Spelman, "Professional Theatre in the Schools," Elementary English, 49 (February, 1972), 304-306.

[58]Barrie John Young, "Theatre-Arts Experiences of Arizona High School Students and Teachers," Dissertation Abstracts International, 35 (October, 1974), 2435A.

[59]James Hoetker and others, Reactions and Assessments: Educational Laboratory Theatre Project, 1966-70, Final Report, U.S., Educational Resources Information Center, ERIC Document ED 045 639, 1970.

Rhode Island; New Orleans, Louisiana; and Los Angeles, California. Trusty[60,61] reported the results from the ELT experiment in New Orleans. Forty-two thousand students saw plays over a period of three years performed by the Repertory Theatre. Benefits cited were (a) widened theatre experience, (b) improved basis for classroom study of plays, (c) opportunities for team teaching, (d) theatre workshops for students, and (e) students involvement in community action on theatres.

From Los Angeles, Stern[62] reported ELT results. The ELT team renovated a theatre in Watts, founding the Inner City Repertory Company. The Company performed for two years before disbanding with few notable results. The Providence ELT succeeded better than did the other two efforts, according to Barksdale, Engelsman, Hansen, and Hoetker.[63] The Trinity Square Theatre performed for three

---

[60] Shirley Trusty, "Teaching Drama the Way It Is," English Journal, 57 (November, 1968), 1187-1192.

[61] Shirley Trusty, "Educational Laboratory Theatre Project in New Orleans," The Speech Teacher, 18 (March, 1969), 102-104.

[62] Hans Georg Stern, The Coordinator's Report on the ELT Project in Los Angeles, U.S., Educational Resources Information Center, ERIC Document ED 045 641, 1970.

[63] Mary Louise Barksdale and others, Professional Theatres and the Schools; A Critical Comparison of Four Programs and a Directory of School/Theatre Programs: Educational Laboratory Theatre Project, 1966-70. Final Report, U.S., Educational Resources Information Center, ERIC Document ED 045 062, 1970.

years, reporting great interest in continuing the project after federal monies were ended.

Five other attempts at professional theatre in the schools had success. Kase[64] reported on Project Theatre Resources for Youth (TRY) in New Hampshire, showing that many New Hampshire theatres now give children's plays as a result of TRY stimulation. The Asolo (Florida) Theatre Festival began touring plays in 14 counties' high schools in 1966, according to Moffett.[65] By 1968, the tour expanded to 23 counties. The Urban Arts Program in Minneapolis supplied a year-round laboratory of the arts for 626 students, as described by Kennedy and Hols.[66] Shipow[67] compared the liaison between professional theatre and education in Moscow, London, and Los Angeles. The author indicated that this country should promote support and subsidy for theatre, create a Coordinator of Cultural Resources, build a viable theatre program in schools, and

---

[64]Judith B. Kase, "Theatre Resources for Youth in New Hampshire," Educational Theatre Journal, 21 (May, 1969), 205-213.

[65]Alexander Stuart Moffett, "The High School Tour: A Study of the Asolo Theatre Tours of 1966-68 and the Elan College Tours of 1969, 1970 and a Guide for High School Touring," Dissertation Abstracts International, 31 (March, 1971), 4942A.

[66]Wallace Kennedy and Marge Hols, Urban Arts Programs: Project Director's Report, U.S., Educational Resources Information Center, ERIC Document ED 068 608, 1971.

[67]Emanuel Shipow, "A Comparative Study of the Integration of Theatre and Drama into Education," Dissertation Abstracts International, 31 (October, 1970), 1696A.

provide assistance in drama to teachers. Barri[68] reported the activities of the Opera Theatre of New York, Incorporated. The company toured New York, bringing opera to schools, universities, and small communities.

Summary. The various attempts at bringing professional theatre into the schools showed that this would be a desirable activity if it were carefully planned and executed. As a consequence, this Study inventoried professional theatre activity within the secondary schools of the greater Louisville area.

Creative Dramatics

Bentov[69] set down a rationale for creative dramatics in education, saying that creative dramatics parallels other philosophies in the human potential movement, and explores the advantages of improvisation and movement in teaching and learning. Simon[70] viewed creative dramatics as a basis for aesthetic education. In a period when aesthetics are neglected, the author reported that creative dramatics is most suitable for increasing the role of the arts in education.

---

[68]Richard Barri, "Instant Opera for the School," Music Journal, 25 (June, 1967), 29.

[69]Marilyn Bentov, "Creative Drama in Education: Rationale, Curriculum Application, and Teacher Training," Dissertation Abstracts International, 34 (May, 1974), 6858A.

[70]Josephine M. Simon, "Creative Drama as a Basis for Aesthetic Education," Dissertation Abstracts International, 32 (October, 1971), 1991A.

Three researchers described specific values to be gained from creative dramatics. Hensel[71] selected 58 elementary-school pupils and tested the effects of creative dramatics and creative expression programs on the development of basic language concepts, creative thinking abilities, and creative dramatics abilities. All three groups showed significant gains ($p. < .02$) in verbal fluency, verbal flexibility, and verbal originality after taking part in creative dramatics and creative expression activities. Siks and Dunnington[72] found that the values children receive from good theatre are entertainment, psychological fulfillment, learning opportunities, and aesthetic appreciation. Schmidt, Goforth, and Drew[73] tested 78 children in two groups to determine if children who engaged in creative dramatics score higher on creativity tests than do children who had not engaged in creative dramatics. The data supported the hypothesis at the .05-level of significance.

---

[71]Nancy Hove Hensel, "The Development, Implementation, and Evaluation of a Creative Dramatics Program for Kindergarten Children," Dissertation Abstracts International, 34 (February, 1974), 4562A.

[72]Geraldine Brain Siks and Hazel Brain Dunnington, Children's Theatre and Creative Dramatics (Seattle: University of Washington Press, 1961).

[73]Toni Schmidt, Elissa Goforth, and Kathy Drew, "Creative Dramatics and Creativity: An Experimental Study," Educational Theatre Journal, 27 (March, 1975), 111-114.

Sharpam[74] reported that while creative dramatics in the United States is used primarily in elementary schools, in England creative dramatics is used primarily in the secondary schools. The author concluded that creative dramatics might better achieve humanistic goals in the United States which are presently identified for theatre work.

Summary. The literature indicated that creative dramatics is of value to its participants, but that in this country it is primarily used in elementary schools. Since this Study deals with secondary schools, little information concerning creative dramatics was gathered. The scope of this Study did not consider creative dramatics; however, it is being included in this review because of its impact in school dramatics in elementary schools, and because of its possible future use in secondary schools.

Certification of Teachers of Drama

Several researchers reported the current certification requirements for drama teachers in the United States. Cropp[75] revealed that average requirements were 40-50 hours

---

[74]John Raymond Sharpam, "A Descriptive Study of Creative Drama at the Secondary Level in England," Dissertation Abstracts International, 33 (October, 1972), 1875A.

[75]David Fred Cropp, "A Study of the Certification Requirements of Teachers of Theatre Art in the Secondary School of the United States," Dissertation Abstracts International, 31 (May, 1971), 6207A.

in general education courses, 10-20 hours in professional education courses, and 40-50 hours in drama courses. Holland[76] studied 54 teachers who had been graduated from the State University of Iowa with majors in drama. The researcher concluded that drama teachers need courses in all major areas of theatre, a minor in English, general and professional education courses, and participation in extra-curricular theatre activities. In a study of theatre in Missouri Public High Schools, Kunesh[77] found that teacher certification requirements were below desirable levels, needing better graduate and undergraduate programs, more provision for student teaching in theatre, more opportunities for cocurricular experience in student teaching, and additional and continuous in-service workshops. The Kentucky Teacher Education and Certification Handbook[78] revealed that requirements for certification in Kentucky are 45 hours in general education courses, 12-18 hours in pre-professional education courses, 17 hours in professional education courses, 30 hours in a major field, and 21 hours

---

[76]Tristum Shandy Holland, "A Study of the Experiential Needs of Teachers of Speech and Dramatics in Secondary Schools," Dissertation Abstracts, 22 (February, 1962), 2912.

[77]Gregory D. Kunesh, "A Descriptive Analysis of Curricular Theatre in Missouri Public High Schools," Dissertation Abstracts International, 34 (September, 1973), 1402A.

[78]Department of Education, Commonwealth of Kentucky, Kentucky Teacher Education and Certification Handbook, 1974.

in a minor field. These figures indicated that a teacher may be certified to teach drama courses in Kentucky with as little as 21 hours in drama preparation.

Combs[79] proposed a standard of certification for secondary school drama teachers. The researcher recommended 45 hours in general education courses, 18 hours in professional education courses, 30 hours in drama with some preparation in a second area. The researcher further recommended that the student teacher direct a high school play during student teaching and have experience in all phases of theatre.

Summary. This research compiled figures concerning preparation of drama teachers/sponsors in the greater Louisville area. Included were drama courses taken, workshops participated in, theatrical experience, and sponsoring/directing experience. This information indicated how drama teachers in the greater Louisville area compare with the national average.

Summary

Many dramatics programs exist in the United States today, several of which are truly outstanding. Weaknesses

---

[79]Carolyn Byrd Combs, "A Proposed Standard of Certification for Secondary School Drama Teachers and a Recommended Preparatory Curriculum Leading to this Certification," Dissertation Abstracts International, 32 (October, 1971), 2231A.

in these programs noted by experts are mainly in the facilities provided for productions or activities, the quality of the plays selected to be produced by high schools, and the course work in dramatics required for supervisors of dramatics activities.

Dramatics program should have definite objectives, including the cognitive and affective aspects provided to the individual pupil, but also those benefits that can be provided to the school and community. Careful formulation of worthwhile objectives lead to well-developed, valuable dramatics programs.

The value of dramatics as part of education is well-supported by the literature. The literature repeatedly gives examples of cognitive and affective benefits which accrue through dramatics activities. The experts implied that since dramatics activities are so beneficial, they should be present in educational institutions.

Speaking generally of educational value obtained through dramatics, but not limiting the research to schools, research revealed that attitudes, especially those of adolescent, can be changed through both viewing productions and taking part in them. The research further supported the claim that participants in dramatics activities made gains in areas of self-perception, perception of others, dramatics skills, sensitivity, cooperation, and life enrichment.

Special students, such as the academically gifted and the culturally disadvantaged, can also be helped through participation in dramatics. These types of students showed improvement in attitudes, reading and speaking skills, and cooperation with others.

Theatre is an effective way to supply students with culturally enriching experiences which can result in improvement of self-image, attitudes toward the theatre, character development, and taking responsibility. Students are also enriched through the cooperation between professional theatre and the schools.

Although cooperation between the two groups is desired by both, professionals are only utilized about 29% of the time spent in theatrical activity in the schools. However, there have been several notable attempts at combining the two groups. The Educational Laboratory Theatre Project was the most far-reaching and time-consuming of these attempts, but the success of this project seemed to fall short of its projected goals. Other worthy efforts have been made, such as Project TRY in New Hampshire, the Asolo Theatre Festival in Florida, the Minneapolis Urban Arts Program, and the Opera Theatre of New York.

Creative dramatics, while not generally used in secondary schools in this country, is nonetheless a method that shows promise for use either in addition to, or as a replacement for, many existing dramatics programs.

Children who have participated in creative dramatics have demonstrated gains in creativity. Sharpam recommended the consideration of creative dramatics for secondary schools as it is primarily used in England.

A look at certification requirements for teacher/sponsors of dramatics revealed that most of these teacher/sponsors are ill-prepared. Kentucky requirements are generally commensurate with national standards. Recommendations concerning certification indicate more preparation hours needed in drama courses, some preparation in a second area, and more practical experience in all phases of theatre, but particularly in the area of directing student productions.

This Study proposed an inventory of the cocurricular drama programs in the greater Louisville area, providing a central source of information concerning (a) the general status of cocurricular dramatics, (b) the amount of involvement in cocurricular dramatics by both teachers and students, (c) the importance of dramatics according to administrators, teachers, and students, (d) the objectives of cocurricular dramatics and the order of importance of the objectives, (e) the preparation of teachers/sponsors of dramatics activities, and (f) the attitudes toward dramatics of administrators, teachers, and students.

BEST COPY AVAILABLE

CHAPTER III

ANALYSIS OF THE DATA

Introduction

The 1975 merger of the Jefferson County Public Schools with the former Louisville Public Schools created a new, incorporated system. Because of the size of the newly merged system and the lack of a centralized source of information concerning secondary-school cocurricular dramatics, this investigation considered an inventory of cocurricular dramatics programs in the secondary schools an appropriate endeavor. This Chapter contains summary statements concerning: (1) descriptions of the sample population; (2) development of the instruments; and (3) an analysis of the data.

I. POPULATION

Description of the Population

The subjects in the Study came from the Jefferson County Public Schools. In order to secure a representative sample, the Study utilized a random selection of thirteen senior high schools, five junior high schools, and five middle schools. Although the desegregation plan recently implemented in the Jefferson County Public Schools assures

racial and social equality among the schools, the Study sought to insure that all geographical areas in Jefferson County were equally represented in its sample of schools. Thirteen senior high schools represents approximately half of the total number of high schools. Ten junior high and middle schools represents about one-half of the separate junior high schools and middle schools. (See Table III-1.)

From the sample schools, 11 principals, 18 teachers, and 80 students opted to complete the questionnaires. The Study made no attempt to insure that the principals, teachers, and students were partial to or even knowledgeable about cocurricular dramatics. The exception was that drama teachers or sponsors completed a questionnaire concerning their academic preparation and experience in theatre.

II. DEVELOPMENT OF THE INSTRUMENTS

Preparation of the Instruments

Teacher questionnaire. An inventory designed to elicit information concerning the involvement of teachers with dramatics utilized six categories. The categories were: (1) teaching experience; (2) degrees held and in what academic fields; (3) professional training in theatre; (4) institutes or inservice training in theatre; (5) amateur and professional theatrical experience; and

BEST COPY AVAILABLE

TABLE III-1

RESPONSES TO REQUESTS FOR COMPLETION OF QUESTIONNAIRES

Type of School	Number in System	Number Selected	Responses: Number Responding					
			Principals	%	Teachers	%	Students	%
Sr. High School	26	12	6(7)†	85	8(10)†	80	40	100
Jr. High School	24(16)*	5	3	100	5	100	20	100
Middle School	11	5	2	100	5	100	20	100
Total	--	--	11		18		80	

*Sixteen junior high schools are at locations which house both junior and senior high schools.

†Numbers in parentheses represent number of subjects asked to respond.

(6) sponsorship or direction of cocurricular dramatics activities. A sample questionnaire appears in Appendix C.

Student questionnaire. An inventory designed to elicit information concerning the involvement of students with dramatics utilized three categories. The categories were: (1) schools attended; (2) attendance at theatrical events; and (3) theatrical experience. See Appendix C for the sample.

Activities questionnaire. In order to determine relative importance of dramatics to other cocurricular activities, a list of all cocurricular activities commonly found in secondary schools presented an opportunity for principals, teachers, and students to rank the activities in order of preference. The respondents ranked the activities according to three perspectives: (1) the activity which each respondent felt is the most important in the selected school; (2) the activity which the respondent felt others think should be most important in the selected school; and, (3) the activity which the respondent wished were most important in the selected school. Because of the length of the questionnaire the respondents completed only one-third of the items. See Appendix C for a sample questionnaire.

Dramatics activities questionnaire. An inventory, constructed as the instrument to measure existing

dramatics programs in relationship to the ideal dramatics program, consisted of four sections. The sections were: (1) a checklist of items designed to rate the dramatics program in the selected school; (2) supplementary data which called for information about the number of organizations in the selected school and the student membership in each; (3) evaluation of program which asked for rating the school's dramatics program and making suggestions for change; and (4) rank order of suggested objectives for cocurricular dramatics. Many of the items in this inventory came from adapted criteria established by the Southern Association of Secondary Schools and Colleges, The National Council of Teachers of English, and The American Educational Theatre Association. Because of the length of the inventory, respondents completed only one-half of the total items. A sample of this instrument is located in Appendix C.

Administration of the Instruments

Each principal responded to but one component of the Activities Questionnaire, and the Dramatics Activities Questionnaire. Each teacher responded to but one component of the Teacher Questionnaire, the Activities Questionnaire, and the Dramatics Activities Questionnaire. A student responded to but one component of the Student Questionnaire, the Activities Questionnaire and the Dramatics Activities Questionnaire. Instructions for marking each

questionnaire were given where appropriate. No time limit was imposed. The composite across the three components of each questionnaire formed the basis for the overall inventory.

III. ANALYSIS OF THE DATA

In order to secure information concerning secondary-school cocurricular dramatics programs in the Jefferson County Public Schools, 11 principals, 18 teachers, and 80 students completed questionnaires. The results were summarized and analyzed to compile the inventory.

Dramatics activities. Evaluative ratings of dramatics programs in selected schools revealed various results. (See Table III-2.) Programs were generally rated from "Good" to "Superior" by principals, "Poor" to "Good" by teachers, and "Fair" to "Excellent" by students. Several specific points revealed by the summary of ratings were: (1) opportunities for student initiative, leadership, and original student productions were generally rated "Good" by all three groups; (2) while community support of dramatics programs was rated "Good" by all respondents, staff support was rated "Poor" by teachers; principals, however, saw staff support as being "Excellent"; (3) principals and students saw their programs as generally non-exploitative of students, but teachers rated the programs "Poor" in this category; (4) presentations of

TABLE III-2

EVALUATIVE RATINGS CONCERNING DRAMATICS PROGRAMS SELECTED IN SAMPLE SCHOOLS BY 11 PRINCIPALS, 18 TEACHERS, AND 80 STUDENTS

Item	Responders								
	Principals			Teachers			Students		
	%	No.	Rating	%	No.	Rating	%	No.	Rating
Opportunity for leadership	75	8	Excellent	33 33	6 6	Poor Good	56	44	Good
Opportunity for initiative	54	6	Excellent	33 33	6 6	Good Superior	33 33	26 26	Good Superior
Staff support	66	7	Excellent	50	9	Poor	46	37	Fair
Community support	54	6	Excellent	40	7	Good	44	35	Good
Opportunity for student writing	40	4	Superior	40 40	7 7	Poor Fair	28	22	Fair
Avoids exploitation of students	40	4	Excellent	33 33	6 6	Poor Good	26 26	20 20	Fair Good
Variety of stage-craft activities	54	6	Superior	50	9	Poor	44	35	Excellent

Presented to student body	56 54	6 5	Poor Good	50	9	Poor	23 23 23	18 18 18	Fair Good Excellent
Presented to community	40 40	4 4	Good Superior	40 40	7 7	Poor Superior	28	22	Excellent
Needs of less able students met	40	4	Fair	60	11	Fair	35	28	Excellent
All ability levels take part	33 33 33	3 3 3	Fair Good Excellent	50	9	Poor	32	25	Good
Sufficient equipment	33 33 33	3 3 3	Poor Fair Good	75	13	Poor	34	27	Good
Coordinated with curriculum	33 33	3 3	Good Excellent	40	7	Poor	28	22	Good
Adequacy of dramatics program	75	8	Fair	50	9	Poor	38	30	Good
Quality of materials	75	8	Good	80	14	Good	60	48	Good

productions to the student body were generally rated "Poor" across the three groups; (5) presentations of productions to the community were rated by all respondents as being "Poor" to "Superior," depending upon the selected school responding; (6) teachers and principals perceived their programs as not meeting the needs of less able, less talented students; but, students rated their programs "Good" in this category; (7) all three groups of respondents saw much room for improvement in the amount of equipment provided for dramatics; (8) some programs appear to be related to curriculum while others do not, as evidenced by ratings of "Poor" by teachers, "Good" by students, and "Excellent" by principals; (9) the quality of materials chosen for dramatics programs was seen as "Good" by all three groups; (10) when rating the total dramatics program as to its adequacy, principals found their programs to be "Fair," teachers found their programs to be "Poor," while students found their programs to be "Good."

In a national profile of dramatics programs compiled by Peluso,[1] dramatics programs were generally ranked third on a scale of five (very strong) to one (very weak). The Jefferson County programs compared favorably with the national average.

---

[1]Joseph L. Peluso, "A Survey of the Status of Theatre in United States High Schools," Ed.D. Dissertation (Columbia University, 1971). 168 p.

Ranking of activities. Principals, teachers, and students ranked cocurricular activities according to what is most important in the selected schools. (See Table III-3.) Principals ranked athletics, cheerleaders, and the school's band as most important. Teachers felt that athletics, academic and special clubs are most important. Students chose Student Council, National Honor Society, and athletics as first in importance.

Further, the three groups of respondents ranked cocurricular activities according to what others think should be the most important. (See Table III-4.) In this category, principals chose athletics, class officers, cheerleaders, and band to be most important. Teachers ranked Student Council, band, cheerleaders, mixed chorus, class officers, and athletics as those activities which others think should be most important. Students chose the same activities in this category as in the preceding one: National Honor Society, Student Council, and athletics.

The respondents also ranked activities according to what they wish were most important. (See Table III-5.) Principals wanted the newspaper staff, class officers, cheerleaders, band and athletic clubs to be most important. Teachers wishes that special clubs, Beta Club, Student Council, band, Thespians, and special singing groups were most important. Students wanted athletics, dramatics,

TABLE III-3

RANKING OF ACTIVITIES BY 11 PRINCIPALS, 18 TEACHERS AND 80 STUDENTS IN ORDER OF IMPORTANCE ACCORDING TO WHAT IS MOST IMPORTANT IN SELECTED SCHOOLS

Ranks	Responders		
	Principals	Teachers	Students
First in Importance	Intramurals Band Cheerleaders Athletics	Academic clubs Athletics Athletic clubs Special clubs	Student Council NHS Athletic clubs
Second in Importance	Drill team Class officers ROTC Special clubs NHS Student council Mixed Chorus Special singing groups	Cheerleaders Mixed Chorus Newspqper Class officers Beta Club Band Chess Club	Intramurals Dramatics Cheerleaders Class officers Speech, debate Newspaper Athletics Special clubs
Third in Importance	Thespians Orchestra Beta Club	NHS Student council Intramurals	Yearbook Beta Club Mixed Chorus

	Dramatics Yearbook Speech, debate Newspaper	Special singing groups Dramatics	Band Thespians Pep Club
Fourth in Importance	Athletic clubs Chess Club Pep Club FBLA Academic clubs Cheermasters FTA	Yearbook Pep band FHA Speech, debate ROTC Pep Club Orchestra FTA FBLA	FBLA Pep band Cheermasters Modern Dance ROTC Orchestra FTA Special singing groups
Fifth in Importance	FFA Pep band Modern Dance FHA	Drill team Cheermasters Modern Dance Thespians FFA	Chess Club Drill team FFA FHA

TABLE III-4

RANKING OF ACTIVITIES BY 11 PRINCIPALS, 18 TEACHERS, AND 80 STUDENTS IN ORDER OF IMPORTANCE ACCORDING TO WHAT OTHERS THINK SHOULD BE MOST IMPORTANT IN THE SELECTED SCHOOLS

Ranks	Responders		
	Principals	Teachers	Students
First in Importance	Athletics Class officers Cheerleaders Athletic clubs Band	Student Council Band Cheerleaders Mixed Chorus Class officers Athletics Athletic clubs	NHS Student Council Athletics Athletic clubs
Second in Importance	Intramurals Student Council Mixed Chorus Special singing groups Newspaper Beta Club Academic clubs	Yearbook Intramurals Newspaper Special singing groups	Academic clubs Beta Club Cheerleaders Class officers Special clubs

Third in Importance	Dramatics Modern Dance Speech, debate FTA FBLA Chess Club NHS Drill team	Academic clubs NHS Pep band Beta Club Speech, debate Orchestra Special clubs	Yearbook Intramurals Dramatics Newspaper Pep Club Band Mixed Chorus FBLA Special singing groups
Fourth in Importance	Yearbook Pep Club Orchestra Special clubs Pep band	Dramatics Drill team Cheermasters FHA ROTC Pep Club FTA Chess Club Modern Dance	FTA ROTC Thespians Modern Dance Cheermasters Pep band
Fifth in Importance	FFA Cheermasters Thespians FHA ROTC	Thespians FBLA FFA	Chess Club Drill team FFA FHA Speech, debate Orchestra

TABLE III-5

RANKING OF ACTIVITIES BY 11 PRINCIPALS, 18 TEACHERS, AND 80 STUDENTS IN ORDER OF IMPORTANCE ACCORDING TO WHAT THEY WISH WERE MOST IMPORTANT IN THE SELECTED SCHOOLS

Ranks	Responders		
	Principals	Teachers	Students
First in Importance	Newspaper Class officers Cheerleaders Athletic clubs Band	Special clubs Beta Club Student Council Band Thespians Special singing groups	Athletics Dramatics Academic Clubs NHS Student Council Beta Club Athletic clubs Special clubs
Second in Importance	NHS Student Council Special singing groups Speech, debate Pep Club Orchestra Special clubs Pep band	Athletic clubs Class officers Speech, debate Orchestra	Cheerleaders FHA Class officers Newspaper Pep Club

	Mixed Chorus Athletics		
Third in Importance	FBLA FTA Beta Club Dramatics Yearbook Academic clubs	Academic clubs Yearbook NHS Dramatics Mixed Chorus FHA Newspaper Athletics	FBLA Special singing groups Modern Dance Mixed Chorus Band Intramurals Yearbook
Fourth in Importance	Thespians Intramurals Drill team FHA ROTC Modern Dance	Pep Club Cheerleaders Intramurals Chess Club Pep band Modern Dance	Pep band Cheermasters Thespians ROTC FTA
Fifth in Importance	Chess Club FFA Cheermasters	Drill team FFA Cheermasters ROTC FTA FBLA	Orchestra Speech, debate FFA Drill team Chess Club

Student Council, National Honor Society, Beta Club, special clubs, and athletic clubs to be first in importance.

Peluso[2] revealed that cocurricular dramatics programs ranked seventh in importance on a nationwide scale. The respondents in this Study ranked dramatics much higher in importance.

Ranking of objectives. Principals, teachers, and students ranked objectives for dramatics programs in order of importance. (See Table I I-6.) All three groups listed "the ability to relate to other individuals and groups" as an objective of first importance. Both principals and students listed "developing an awareness of life styles of others" as a first choice. In addition, principals chose "a realistic acceptance of self" as most important. Students included "the development of creativity" and "gaining knowledge of the drama" in the highest category.

While respondents in this Study included relating to others as of first importance, Peluso[3] found that the same objective was ranked second in a nationwide study. In that study the objective ranked first was in increasing self-confidence of students.

Theatre attendance. Theatre attendance habits of secondary-school students were inventoried. The inventory revealed that the most common events pupils attend are

---

[2]Ibid., p. 71.

[3]Ibid., p. 74.

TABLE III-6

RANKING OF DRAMATICS PROGRAM OBJECTIVES
BY 11 PRINCIPALS, 18 TEACHERS, AND
80 STUDENTS IN SELECTED SCHOOLS

Ranks	Responders		
	Principals	Teachers	Students
First in Importance	Relating to groups Awareness of others' life styles Acceptance of self	Relating to groups	Development of creativity Knowledge of drama Awareness of others' life styles Relating to groups
Second in Importance	Development of creativity Appreciation of our culture Expression of cultural values	Awareness of others' life styles Appreciation of drama and acting Expression of cultural values	Appreciation of drama and acting Knowledge of self Respect for others Acceptance of self

	Control of expressive mechanisms	Knowledge of self Development of creativity Acceptance of self Development of aesthetics	
Third in Importance	Development of aesthetics Knowledge of self Appreciation of drama and acting	Knowledge of drama Appreciation of our culture	Control of expressive mechanisms Appreciation of our culture
Fourth in Importance	Respect for others Knowledge of drama	Knowledge of drama Control of expressive mechanisms	Expression of cultural values Development of aesthetics

movies, which they attend once a month or more often. (See Table III-7.) School plays ranked second in frequency, with students attending from one to three times per year. Third in attendance frequency was live theatre, with students seeing some type of live performance two to three times per year.

Supplementary data. In the category "Supplementary Data," respondents furnished information about the current status of dramatics activities in the selected schools. New ventures in dramatics during the past two years included one attempt at experimental theatre, exploratory classes in drama in some middle schools, and general improvement in stagecraft equipment and skills of the students in some of the selected high schools. When asked for the percent of the school population participating in dramatics activities, the respondents listed from 1-10%, depending upon the school being considered. Dramatics organizations in the selected schools included Drama Club, Thespians, and speech and debate teams.

All respondents were asked if there were new activities which they would like to see added to the dramatics programs. Suggestions included: (1) more theatre classes; (2) a wider variety of dramatics forms used for productions; (3) a drama club where none exists; (4) plays for the whole school to see during school hours;

TABLE III-7

SUMMARY OF THEATRE ATTENDANCE BY 80 SECONDARY-SCHOOL STUDENTS

Event	Attendance				
	Regularly	Once a Month	2 or 3 Per Year	Once a Year	Have Attended
Movies	20	15	4	2	1
School plays		1	5	19	3
Live theatre	4	6	18	4	6
TV plays	7	2	1		

(5) a more extensive backstage program; (6) dramatics workshops; (7) talent and variety shows; (8) smaller, less formal productions.

Academic preparation of drama teachers/sponsors. Teachers responded to a questionnaire designed to inventory academic preparation of drama teachers and sponsors. (See Table III-8.) One of the 12 teachers responding had completed a major in drama, two had completed minors in drama, three had earned no hours in drama, and the remainder had earned from 3-12 hours in drama. Drama experience of drama teachers and sponsors included mostly participation in high school plays and sponsorship of school dramatics activities.

Peluso[4] indicated that the typical teacher most concerned with the theatre program has earned approximately twelve college credit hours in theatre subjects, and that most of these course hours are in dramatic literature, criticism, and/or theatre history. In this respect, the Jefferson County drama teacher/sponsor is slightly below the national average, with an average of ten course hours in drama completed.

Summary

Findings based on the various inventories indicate that (1) secondary-school dramatics programs in the

[4]Ibid., p. 42.

TABLE III-8

SUMMARY OF ACADEMIC PREPARATION OF 12 DRAMA TEACHERS AND SPONSORS

Teacher	Degrees	Major Fields	Minor Fields	Hours in Drama
1	BME	Music	--	0
2	BS MEd	English Reading	--	3
3	BA MA	English Child Development	Psychology	12
4	BS	Education		3
5	BA	English	Sociology	3
6	BA MEd	English Guidance	Phys. Ed.	0
7	BME MME	Music Music	English	15
8	BA MA	English English	Drama	24
9	BA MA	English Counseling	French	12
10	BS MA	Music Music	--	C
11	BA	English	Drama	20
12	BA	Drama		36

Jefferson County Public Schools are generally rated "Fair" by principals, teachers, and students, as compared to a "Good" rating nationwide; (2) while principals and teachers placed dramatics activities as third in what they wished were most important in their schools, students placed dramatics in the category of first importance, compared to national results showing dramatics ranked seventh; (3) all three groups of respondents rated the ability of dramatics activities to provide experiences in relating to other groups and individuals as of major importance, while the same objective ranked second nationally; (4) secondary-school students attend movies most often, with school plays and other live theatre performances being second in frequency of attendance; (5) most of the respondents desired some change in their current dramatics program, ranging from the request to begin a program where none exists to widening and refining the existing programs; (6) drama teachers and sponsors are generally not well-prepared academically in the field of drama with 83 percent of those teachers responding not having enough drama hours to constitute a teaching minor, which is generally commensurate with the national average of drama hours earned.

CHAPTER IV

FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

Introduction

The recent merger of the Jefferson County Public Schools and the former Louisville Public Schools created a new school system of some size, bringing with it problems of integrating both personnel and programs. Because no centralized source of information concerning the extent of cocurricular dramatics programs in the Jefferson County Public Schools existed, school authorities deemed this Study as an appropriate activity to compile such a source. Hence, this Study attempted to provide the English coordinators with information to enable the best possible use of the dramatics programs.

I. FINDINGS

Dramatics Activities in the Greater Louisville Area

One of the purposes of this Study, as stated in Chapter I, was to provide a centralized source of information about cocurricular secondary-school dramatics. To that end, a list of dramatics activities/organizations available to secondary-school students in the greater Louisville area follows:

Actors Theatre of Louisville
Louisville Children's Theatre
Anchorage Children's Theatre
Louisville Youth Theatre
West Side Players
Macauley Theatre road shows
Shakespeare in the Park
Metroversity Summer Theatre
Little Colonels Players
Mummers and Minstrels
Louisville Free Public Library
Clarksville Little Theatre
Heritage Theatre
Young Actors Company
Community Concert
Theatre a la Carte
Louisville Ballet Company
Kentucky Opera Association
Beef 'N Boards Dinner Theatre
Derby Dinner Playhouse
college/university productions

Many of these organizations, which exist independently of the public schools, offer opportunities to secondary-school students to take part in productions, either on- or off-stage. All of these organizations offer productions which the secondary-school student can attend.

The Review of the Literature

Chapter II provided a review of the literature concerning cocurricular dramatics in the secondary school. The review revealed findings which have bearing upon this Study.

1. The main weaknesses in secondary-school dramatics programs studied by experts came in the areas of facilities provided for activities, the quality of the plays selected to be produced, and the course work required for supervisors of dramatics activities.

2. Dramatics programs need careful formulation of worthwhile objectives.

3. The experts implied that since dramatics activities have been shown to be so beneficial, they should be present in educational institutions.

4. Participants in dramatics activities made gains in self-perception, perception of others, dramatics skills, sensitivity, cooperation, and life enrichment.

5. Special students, such as the academically gifted and the culturally disadvantaged, can be helped through participation in dramatics.

6. Theatre is an effective way to supply students with a culturally enriching experience.

7. Students are enriched through the cooperation between professional theatre and the schools.

8. Creative dramatics is a method that shows promise for use within existing dramatics programs.

9. Certification requirements for drama teachers/sponsors are generally lower than would be desirable. Those teachers/sponsors need more hours in drama courses and more practical experience in all phases of theatre. The merged system needs to conduct a systematic study of these apparently inherent weaknesses.

Findings of This Study

As previously stated in Chapter III, the data compiled from the various inventories used in this Study

produced several findings.

1. Secondary-school dramatics programs in the Jefferson County Public Schools are generally rated "Fair" by principals, teachers, and students, compared to the national average rating of three on a scale of five (very strong) to one (very weak).[1]

2. While principals and teachers placed dramatics activities as third in what they wished were most important in their schools, students placed dramatics in the category of first importance. Results of a nationwide study of dramatics programs showed that dramatics ranked seventh in importance.[2]

3. All three groups of respondents rated the ability of dramatics activities to provide experiences in relating to other groups and individuals as of major importance. In a national study of dramatics programs, the same objective was ranked second.[3] In the Peluso study, the objective which ranked first was the one related to increasing self-confidence among students.

4. Secondary-school students attend movies most often, with school plays and other live theatre

---

[1]Joseph L. Peluso, "A Survey of the Status of Theatre in United States High Schools," Ed.D. Dissertation (Columbia University, 1971). 168 p.

[2]Ibid., p. 71.

[3]Ibid., p. 74.

performances being second in frequency of attendance.

5. Most of the respondents desired some change in their current dramatics programs, ranging from requesting to begin a program where none exists to widening and refining existing programs.

6. Drama teachers and sponsors are generally academically prepared in areas allied with but alien to the field of drama with 83 percent of those teachers responding not having enough drama hours to constitute a teaching minor. However, Jefferson County drama teacher/sponsors fall only slightly below the national average, which is twelve hours completed in drama courses.[4]

II. CONCLUSIONS

Program Evaluation

When evaluating dramatics programs in the selected schools, principals generally rated their dramatics programs as "Excellent"; teachers generally rated their dramatics programs as "Fair"; students generally rated their dramatics programs as "Good." These differences are probably attributable to the varying perspectives which the three groups of respondents have, the amount of involvement each has with the program, and what each respondent desires from the program. This result can be compared to

---

[4]Ibid., p. 42.

a national rating of dramatics programs, which placed dramatics programs at a rank of three on a scale of five (very strong) to one (very weak).[5] The Jefferson County programs fall slightly below the national average in evaluative ranking of the total program.

Ranking of Activities

Students placed dramatics activities among those which they wanted to be of first importance in the selected schools, while teachers and principals rated dramatics among the activities third in importance to them. Since teachers and principals generally have greater influence in the decision-making processes of the school, dramatics is probably in approximately the appropriate order of importance in the hierarchy of cocurricular activities, according to those who make policy decisions. However, the programs in Jefferson County ranked far above the programs ranked nationally, when dramatics was placed seventh in order of importance.[6]

Objectives for Dramatics Programs

The ability of dramatics activities to provide experiences for participants in relating to and working with groups and other individuals was seen as a primary objective by all groups of respondents. Most respondents

---

[5]Ibid., p. 73.

[6]Ibid., p. 71.

indicated that dramatics activities provide a number of desirable learning experiences, as evidenced by ranking of objectives. This finding, although not the same as the national study, supported the value of dramatics in education, as all respondents agreed to the objectives as worthwhile ones.

Theatre Attendance of Secondary-School Students

Secondary-school students attend movies more often than they do school plays, other live theatre performances or television productions. However, most indicated that school plays are attended whenever they occur, that live theatre is attended on a regular basis, although that may be only two to three times per year, and that television drama is viewed whenever a program of merit is aired. This finding seems to indicate that availability, rather than desire, is the main determinant in theatre attendance patterns.

Program Changes

Most respondents desired a dramatics program where none exists or widening and refining the existing program. Although some excellent dramatics programs exist in the Jefferson County Public Schools, respondents indicated that new programs and wider programs are desirable changes to be considered.

Academic Preparation of Drama Teachers/Sponsors

The academic preparation of drama teachers and sponsors ranged from no credit hours in drama courses to 36 credit hours in drama courses, with the average being 10 credit hours. The national average of course work in drama completed by drama teachers/sponsors is 12 credit hours.[7] Teachers and sponsors of dramatics in the Jefferson County Public Schools fall slightly below the national average in theatrical background.

III. RECOMMENDATIONS

The secondary-school cocurricular dramatics programs in the Jefferson County Public Schools compared favorably with the national average. However, in any existing program, improvement is in order whenever it is feasible. Because the respondents in this Study indicated a desire for some changes in the programs, the following recommendations seem to be appropriate.

Policy Recommendations

1. Because students rated different cocurricular activities as those of primary importance than did principals and teachers, students should be given a more influential place in the decision-making processes of the school concerning the activities program.

---

[7] Ibid., p. 42.

2. According to the ranking of objectives for cocurricular dramatics, it was observed that dramatics is perceived as being able to provide desirable learning climates. Dramatics should be recognized as a valuable learning tool and should be utilized to its fullest potential.

3. The academic requirements for teachers who conduct drama classes and sponsor cocurricular dramatics activities in the Jefferson County Public School should be raised, at least to comply with the national average.

4. The objectives of cocurricular dramatics programs should be carefully studied to determine if they are commensurate with what the program is designed to accomplish. If not, the objectives should be re-formulated.

5. Creative dramatics should be studied as a possible addition to existing dramatics programs.

Program Recommendations

1. A committee of administrators, teachers, and students in each secondary school in the Jefferson County Public Schools should convene to discuss the dramatics program or lack of dramatics program in their respective schools, and to determine what changes are desirable and possible.

2. New dramatics programs should be implemented in schools which desire such a program and present programs

should be widened where student interest indicates that such changes are in demand.

3. School plays and other performances of live theatre should be made more accessible to secondary-school students. School productions of plays, touring companies of professional actors, etc., should be presented to the student body free of charge during school hours.

Research Recommendations

1. Objectives for c curricular dramatics should be carefully established.

2. Cocurricular dramatics programs in the secondary schools of Jefferson County should be evaluated in terms of those objectives.

3. Further research of an experimental nature designed to evaluate all aspects of the dramatics programs in the secondary schools of Jefferson County should be undertaken.

BIBLIOGRAPHY

BIBLIOGRAPHY

A. BOOKS

Braden, Waldo W. Speech Methods and Resources. New York: Harper and Row, 1961. 568 p.

Brockett, Oscar Gross. History of the Theatre. 2nd ed. Boston: Allyn and Bacon, Incorporated, 1974. 680 p.

Heathcote, Dorothy. Drama in the Education of Teachers. Newcastle-upon-Tyne: University Institute of Education, 1973. 66 p.

Hoetker, James. Students as Audiences: An Experimental Study of the Relationships between Classroom Study of Drama and Attendance at the Theatre. Urbana, Illinois: National Council of Teachers of English, 1971. 138 p.

Siks, Geraldine Brain, and Hazel Brain Dunnington. Children's Theatre and Creative Dramatics. Seattle: University of Washington Press, 1961. 289 p.

Simos, Jack. Social Growth through Play Production. New York: Association Press, 1957. 192 p.

Smilansky, Sara. The Effects of Socio-dramatic Play on Disadvantaged Preschool Children. New York: John Wiley and Sons, Incorporated, 1968. 165 p.

B. GOVERNMENT DOCUMENTS

"Arts IMPACT: Curriculum for Change, A Summary Report." University Park, Pennsylvania: Pennsylvania State University, 1973. ED 084 186. 53 p.

Barksdale, Mary Louise, Allan Engelsman, Brian Hansen, and James Hoetker. "Professional Theatres and the Schools: A Critical Comparison of Four Programs and a Directory of School/Theatre Programs: Educational Laboratory Theatre Project, 1966-70." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1970. ED 045 062. 105 p.

Collier, Nina P., Sherman Von Solkema, Richard P. Kapp, Judith Aronson, Donald E. Michel, and William Watson. "Guide to Performing Arts Programs in Elementary and Secondary Schools." Albuquerque: The University of New Mexico, 1970. ED 071 986. 310 p.

Department of Education. Commonwealth of Kentucky. Kentucky Teacher Education and Certification Handbook. 1974. 149 p.

"Final Report. Lincoln Center for the Performing Arts, Lincoln Center Student Program." New York: Urban Education Incorporated, 1969. ED 077 816. 52 p.

Hoetker, James. "Relationships between Classroom Study of Drama and Attendance at the Theatre: An Experimental Study." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1970. ED 041 903. 181 p.

Hoetker, James, Mary Louise Barksdale, Richard Robb, Phyllis Hubbell, Alan Engelsman, Brian Hansen, Gary Siegel, Nancy Schonbacher, and Melba Englander. "Reactions and Assessments: Educational Laboratory Theatre Project, 1966-70, Final Report." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1970. ED 045 639. 449 p.

Hoetker, James, Alan Engelsman, Richard Robb, and Gary Siegel. "Studies. Educational Laboratory Theatre Project, 1966-70. Final Report." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1970. ED 045 640. 267 p.

Kennedy, Wallace, and Marge Hols. "Urban Arts Program: Project Director's Report." Minneapolis: Minneapolis Public Schools, 1971. ED 068 608. 59 p.

"Language Arts Guide: Kindergarten-Level Twelve." Hazelwood, Missouri: Hazelwood School District, 1969. ED 051 158. 145 p.

Neill, Robert Dudley, Leon Vinson Driskell, and Marilyn Reiser. "A Report Reflecting the Findings of the Evaluation Team of the Region III Dramatics Enrichment Program Conducted in School Systems of Louisville, Jefferson County, and Bullitt County, Kentucky Under a Grant from the United States Office of Education." Louisville: University of Louisville, 1968. ED 027 313. 174 p.

Richards, James M., John L. Holland, and Sandra W. Lutz. "The Assessment of Student Accomplishment in College." Iowa City: American College Testing Program, 1966. ED 022 417. 26 p.

Smith, Louis M. "The Use of Observational Strategies for the Development of a Summative Evaluation Model." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1972. ED 064 367. 12 p.

Stern, Hans Georg. "The Coordinator's Report on the ELT Project in Los Angeles." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1970. ED 045 641. 183 p.

C. DISSERTATIONS, THESES, AND PROJECT REPORTS

Bentov, Marilyn. "Creative Drama in Education: Rationale, Curriculum Application, and Teacher Training." Ed.D. Dissertation (Harvard University, 1974). 482 p. Reviewed in Dissertation Abstracts International, 34:6858A, May, 1974.

Bethea, Sara Kathryn. "Opera for Children: An Analysis of Selected Works." Ph.D. Dissertation (University of Kansas, 1971). 353 p. Reviewed in Dissertation Abstracts International, 32:2231A, October, 1971.

Combs, Carolyn Byrd. "A Proposed Standard of Certification for Secondary School Drama Teachers and a Recommended Preparatory Curriculum Leading to this Certification." Ed.D. Dissertation (The University of Mississippi, 1971). 139 p. Reviewed in Dissertation Abstracts International, 32:2231A, October, 1971.

Conner, Laurence Michael. "An Investigation of the Effects of Selected Educational Dramatics Techniques on General Cognitive Abilities." Ph.D. Dissertation (Southern Illinois University, 1973). 119 p. Reviewed in Dissertation Abstracts International, 34:6162A, March, 1974.

Cropp, David Fred. "A Study of the Certification Requirements of Teachers of Theatre Art in the Secondary Schools of the United States." Ed.D. Dissertation (University of Kansas, 1970). 182 p. Reviewed in Dissertation Abstracts International, 31:6207A, May, 1971.

Elkind, Samuel. "High School Drama as Self-Discovery." Ed.D. Dissertation (Columbia University, 1963). 261 p. Reviewed in Dissertation Abstracts, 24:5605, June, 1964.

Fields, James Clinton. "The Musical Theatre Production: A Guide for the High School Theater." Ed.D. Dissertation (University of Arkansas, 1970). 337 p. Reviewed in Dissertation Abstracts International, 31:4320A, February, 1971.

Gazda, John Martin. "An Analysis and Evaluation of Drama Education in Kansas Secondary Schools with a Proposed Ideal Curriculum for Drama in the Secondary Literature Sequence." Ph.D. Dissertation (University of Kansas, 1965), 202 p. Reviewed in Dissertation Abstracts, 27:138A, July, 1966.

Henkel, Donald Dale. "Assessment of Effects of an Acting Experience upon Participants in a Public Recreation Department Children's Dramatics Program." Ph.D. Dissertation (University of Illinois, 1967). 204 p. Reviewed in Dissertation Abstracts, 28:5179A, June, 1968.

Hensel, Nancy Hove. "The Development, Implementation, and Evaluation of a Creative Dramatics Program for Kindergarten Children." Ed.D. Dissertation (University of Georgia, 1973). 111 p. Reviewed in Dissertation Abstracts International, 34:4562A, February, 1974.

Holland, Tristum Shandy. "A Study of the Experiential Needs of Teachers of Speech and Dramatics in Secondary Schools." Ph.D. Dissertation (State University of Iowa, 1961). 229 p. Reviewed in Dissertation Abstracts, 22:2912, February, 1962.

Jeffreys, Harvey Eugene. "The Necessary Role of the College and the University in the Development of the Secondary School Drama Program in Florida: A Survey and Analysis of the Needs of the Florida Secondary Schools, and an Examination of the Role of the College and University in the Drama Programs of Secondary Schools in Selected States." Ph.D. Dissertation (The Florida State University, 1971). 420 p. Reviewed in Dissertation Abstracts International, 32:5391A, March, 1972.

Klock, Mary Eileen. "Writings in Creative Dramatics Concerned with Children of Elementary School Age (Pre-School through Sixth-Grade): An Annotated Bibliography from 1890 through 1970." Ph.D. Dissertation (University of Denver, 1971). 315 p. Reviewed in Dissertation Abstracts International, 32:4759A, February, 1972.

Kraus, Joanna Halpert. "A History of the Children's Theatre Association of Baltimore, Maryland from 1943-1966." Ed.D. Dissertation (Columbia University, 1972). 408 p. Reviewed in Dissertation Abstracts International, 33:175A, July, 1972.

Kunesh, Gregory D. "A Descriptive Analysis of Curricular Theatre in Missouri Public High Schools." Ph.D. Dissertation (University of Missouri-Columbia, 1973). 266 p. Reviewed in Dissertation Abstracts International, 34:1402A, September, 1973.

Leech, Robert Milton. "Education through Theatre for Children." Ph.D. Dissertation (The University of Texas, 1962). 203 p. Reviewed in Dissertation Abstracts, 24:4053, April, 1964.

Moffett, Alexander Stuart. "The High School Tour: A Study of the Asolo Theatre Tours of 1966-68 and the Elan College Tours of 1969, 1970 and a Guide for High School Touring." Ph.D. Dissertation (The Florida State University, 1970). 160 p. Reviewed in Dissertation Abstracts International, 31:4942A, March, 1971.

Morton, Beatrice Kerr. "A Descriptive Study of Drama and Its Effect on the Creative Potential of a Group of Ninth Grade Students." Ph.D. Dissertation (University of Utah, 1971). 210 p. Reviewed in Dissertation Abstracts International, 32:1986A, October, 1971.

Norton, Natalie Joyce. "Symbolic Arts: The Effect of Movement and Drama Upon the Oral Communication of Children in Grade Two." Ed.D. Dissertation (Boston University School of Education, 1973). 162 p. Reviewed in Dissertation Abstracts International, 34:1491A, October, 1973.

Peluso, Joseph Louis. "A Survey of the Status of Theatre in United States High Schools." Ed.D. Dissertation (Columbia University, 1971). 197 p. Reviewed in Dissertation Abstracts International, 32:2919A, December, 1971.

Prokes, Dorothy. "Exploring the Relationship Between Participation in Creative Dramatics and Development of the Imaginative Capacities of Gifted Junior High School Students." Ph.D. Dissertation (New York University, 1971). 323 p. Reviewed in Dissertation Abstracts International, 32:2555A, November, 1971.

Rumbley, Rose-Mary. "The History of Speech and Drama Education in the Dallas Public Schools (1884-1970)." Ph.D. Dissertation (North Texas State University, 1971). 377 p. Reviewed in Dissertation Abstracts International, 32:6639A, June, 1972.

Young, Henry Archie. "An Analysis of the Impact on Participants and Consortia Institutions of Federally Funded Institutes in Dramatics Arts Conducted from 1969-1971." Ph.D. Dissertation (Kansas State University, 1973). 153 p. Reviewed in Dissertation Abstracts International, 34:5503A, March, 1974.

Young, Barrie John. "Theatre-Arts Experiences of Arizona High School Students and Teachers." Ed.D. Dissertation (The University of Arizona, 1974). 118 p. Reviewed in Dissertation Abstracts International, 35:2435A, October, 1974.

D. PERIODICALS

Antes, John, and Marilyn Antes. "Art Programs for Disadvantaged Youth," School Arts, 71:22-25, March, 1972.

Antonucci, Tony. "Junior High Drama Club Produces Confidence and Teamwork," Montana Education, 43:20-21, April, 1967.

Barri, Richard. "Instant Opera for the School," Music Journal, 25:29, June, 1967.

Boase, Paul H., and Donald R. Glancy. "And Gladly Will They Learn, and Gladly Teach," The Speech Teacher, 15:267-275, November, 1966.

Boutwell, Florence. "Action in Junior High School Drama," English Journal, 56:1330-1332, December, 1967.

Brockett, Oscar Gross. "Theatre in the Education Process," Educational Theatre Journal, 20:299-302, August, 1968.

Burnau, John M. "Factors Concerning the Production of the Musical in the High School: Conclusions and Recommendations," The School Musician, 38:78-79, May, 1967.

_____. "Factors Concerning the Production of the Musical in the High School: Musical Production Materials," The School Musician, 38:66-67, April, 1967.

_____. "Factors Concerning the Production of the Musical in the High School: Results of a Survey of Current Practices in Missouri High Schools," The School Musician, 38:84-85, March, 1967.

_____. "Factors Concerning the Production of the Musical in the High School: Socializing and Creative Purposes," The School Musician, 38:50-51, December, 1966.

_____. "Factors Concerning the Production of the Musical in the High School: Music Education Purposes," The School Musician, 38:62-64, November, 1966.

Carleton, Charles S. "Picasso=MC^2," American Education, 2:13-15, March, 1966.

Carlton, Lessie, and Robert Herman Moore. "The Effects of Self-Directive Dramatization on Reading Achievement and Self-Concept of Culturally Disadvantaged Children," The Reading Teacher, 20:125-133, November, 1966.

Carpenter, Nicholas E. "The Influence of Acting in a Play on Adjustment," The Teacher's College Journal, 38:178-181, January, 1967.

Christensen, J. A. "School Drama: A Wind of Change," Media and Methods, 8:32-33, January, 1972.

Cohen, J. W. "Three Illustrations of Experiential Aesthetic Education in London," Education, 98:9-15, Fall, 1974.

Cranston, Arthur P. "A New Dimension in School Drama," New York State Education 58:33-34, January, 1971.

Cullen, William J. "A Passage to Maturity," Momentum, 5:35-40, October, 1974.

Curry, Wade. "Play Directing," Clearing House, 39:278-282, January, 1965.

Davidson, Frances. "Put on a Musical," Grade Teacher, 85:75-77, January, 1968.

Davis, Olive B. "An Integrated Arts Program for the Gifted," Educational Theatre Journal, 15:327-331, December, 1963.

Donlan, Dan. "A Man for All Seasons," Clearing House, 47:316-318, January, 1973.

Dympha, Mary. "Children's Theatre," National Catholic Education Association Bulletin, 62:473-474, August, 1965.

Elkind, Samuel. "The Stage for Intercultural Education," California Teachers Association Journal, 64:18-20, May, 1968.

Evans, Don. "Educational Theater in the High School," English Journal, 57:387-390, March, 1968.

Falls, Gregory A. "High School Dramatics: Must It Be Inferior?" Clearing House, 35:108-110, October, 1960.

Fertik, Marian I. "A Crescendo: Creative Dramatics in Philadelphia," Wilson Library Bulletin, 43:160-164, October, 1968.

Field, Carolyn W. "Creative Dramatics in Philadelphia," Wilson Library Bulletin, 40:344-351, December, 1965.

Freyman, Leonard. "A Thriving Youth Theater," NEA Journal, 57:26-27, January, 1968.

Goldberg, Moses. "Theatre in Education: A Summary of Benefits," Elementary English, 49:300-302, February, 1972.

Gray, A. Irene. "High School Students Produce Children's Theatre," The Speech Teacher, 15:207-211, September, 1966.

Gupta, Willa, and Carolyn Stern. "Comparative Effectiveness of Speaking vs. Listening in Improving Language of Disadvantaged Young Children," The Journal of Experimental Education, 38:54-57, Fall, 1969.

Haines, Aubrey B. "Children's Theater Builds Audiences," Music Journal, 30:21, May, 1972.

Hall, Jeanne L. "Opportunity in Children's Theatre," Educational Theatre Journal, 18:259-263, October, 1966.

_____. "Building Future Adult Theatre Audiences," The Speech Teacher, 14:237-239, September, 1965.

Hanford, C. "Experiment in Educational Theatre," The Speech Teacher, 19:75-76, January, 1970.

Hansen, Brian Kanne, Gerald Marvin Phillips, and William E. Arnold. "Measuring the Message Delivered by a Dramatic Production," Speech Monographs, 32:461-464, November, 1965.

Harrison, A. C. "Theater Labs in General Education," Journal of Aesthetic Education, 5:139-149, January, 1971.

Hawley, Charles Robert. "The Status of Curricular and Co-Curricular Theatre in Arkansas High Schools," Dissertation Abstracts International, 35:3931A, December, 1974.

Henneman, Dennis. "The Class Play: Shakespeare or Trivia," English Journal, 53:595-596, November, 1964.

Hobgood, Burnet M. "Theatre in U. S. Higher Education: Emerging Patterns and Problems," Educational Theatre Journal, 16:142-159, May, 1964.

Hodson, Geoffrey. "Drama and Education," Drama, 89:47-49, Summer, 1968.

Kase, Judith B. "Theatre Resources for Youth in New Hampshire," Educational Theatre Journal, 21:205-213, May, 1969.

Keener, Beverly. "Introducing Children to the World of Theater," Elementary English, 43:892-893, December, 1966.

Kirkton, Carole Masley. "The Play's the Thing: Theater and Dramatic Arts in Secondary Schools," English Journal, 60:533-539, April, 1971.

McCaslin, Nellie. "Stimulating Effects of the Educational Theatre," Education, 89:84-87, September/October, 1968.

Mapes, E. A. "Drama for Junior High School: The Diary of Anne Frank," English Journal, 57:1307-1311, December, 1968.

Marcus, Robert. "Teenage Drama Workshop," The Bulletin of the National Association of Secondary School Principals, 54:150-153, March, 1970.

Metzner, Seymour, and Keith Richard. "School-Community Summer Stock: A New Approach to High School Drama," English Journal, 54:866-868, December, 1965.

Michaeloff, G. "Resource Materials: Checklist of Articles on Educational Theatre," The Speech Teacher, 17:83-85, January, 1968.

Michielutte, Robert. "Secondary School Students' Perceptions of Actors," The Speech Teacher, 18:30-38, January, 1969.

Morrison, Jack S. "Building Tomorrow's Audience," American Education, 1:24-27, October, 1965.

Motter, Charlotte Kay. "The Dramatic Arts, A Comprehensive Teaching Medium," Educational Theatre Journal, 13:269-273, December, 1961.

_____. "A Method of Integrating the High School Drama Program," Educational Theatre Journal, 12:94-97, May 1960.

Munns, William E. "Theatre for Upward Bound," The Teachers College Journal, 38:158-160, January, 1967.

Nelson, Jack P. "Greasepaint for Everyone," English Journal, 57:391-392, March, 1968.

Nicholson, D. "It'll Change Your Life!" Independent School Bulletin, 32:30, December, 1972.

Novak, Benjamin J., and Margaret G. Graham. "Drama and the High School Students," Education, 85:276-282, January, 1965.

Phillips, Gerald Marvin, Brian Kanne Hansen, and Del. L. Carlsen. "A Preliminary Experiment in Measuring Attitude Shifts as a Result of Viewing a Dramatic Production," Speech Monographs, 32:209-213, June, 1965.

Roberts, Vera Mowry. "Theatre Education in the United States," Educational Theatre Journal, 20:308-310, August, 1968.

Rothrock, Carson. "Our Own Junior High School Musical," Educational Theatre Journal, 18:259-263, October, 1966.

Schmidt, Toni, Elissa Goforth, and Kathy Drew. "Creative Dramatics and Creativity: An Experimental Study," Educational Theatre Journal, 27:111-114, March, 1975.

Schoenfeld, Madalynne. "A Children's Theater in Yonkers," Wilson Library Bulletin, 40:352-355, December, 1965.

Schwartz, Sheila. "Involving Students in the Drama Process, K-12," English Journal, 64:32-38, May, 1975.

Sharpam, John Raymond. "Some Approaches to Creative Drama at the Secondary School Level in England," The Speech Teacher, 24:29-36, January, 1975.

Shaw, Ann Marie. "The Development of a Taxonomy of Educational Objectives in Creative Dramatics in the United States Based on the Secondary School Level in England," The Speech Teacher, 24:29-36, January, 1975.

Smith, E. C. "Drama and the Schools: A Symposium," Elementary English, 49:299-306, February, 1972.

Smith, Richard Lee, and J. Merrell Hansen, "The Teacher/Actor," Clearing House, 47:96-98, October, 1972.

Smith, William. "Synopsis of Program for Gifted High School Theatre Students," Gifted Child Quarterly, 15:233, August, 1971.

Spalding, B. "Teaching High School Theatre with Behavioral Objectives: The Skyline Career Development Center," The Speech Teacher, 23:348-350, November, 1974.

Spelman, Jon. "Professional Theatre in the Schools," Elementary English, 49:304-306, February, 1972.

Taylor, Harold. "Education by Theatre," Educational Theatre Journal, 15:299-310, December, 1963.

Trusty, Shirley. "Educational Laboratory Theatre Project in New Orleans," The Speech Teacher, 18:102-104, March, 1969.

_____. "Teaching Drama the Way It is," English Journal, 57:1187-1192, November, 1968.

Welch, E. C. "Sponsoring the Dramatic Club in High School," School Activities, 31:227-230, April, 1960.

White, Charles A. "An Argument for a High School English Department Arena Theater," English Journal, 56:131-134, January, 1967.

Winship, Loren. "Quantitative Minimum Criteria for Theatre Departments," Educational Theatre Journal, 12:122-123, May, 1960.

E. NEWSPAPERS

Bailey, Hilary. "Pity, Terror, Kids, Sci Fi," The Times Educational Supplement, 3116:24, February 14, 1975.

Beard, Janet, "Children's Theatre Workshop," The Times Educational Supplement, 2715:1879, June 2, 1967.

Duncan, B. "Uncertain Mixture; Use of Drama and Theatre in Education," The Times Educational Supplement, 3092:11, August 30, 1974.

Spencer, Diane. "Tom Sawyer at the Children's Theatre Workshop," The Times Educational Supplement, 2972:126, May 5, 1972.

Stuart-Jervis, Charles. "Beset with Pitfalls," The Times Educational Supplement, 2842:31-32, November 7, 1969.

APPENDIX A

PROPOSAL SUBMITTED TO THE OFFICE OF EVALUATION AND RESEARCH JEFFERSON COUNTY PUBLIC SCHOOLS

RESEARCH PROPOSAL

1. Nancy L. Hoover
1725 South Third Street, Apartment 6
Louisville, Kentucky 40208
637-5035 or 636-4963
Graduate student in secondary education--University of Louisville

2. Title
An inventory of cocurricular drama activities available to secondary school students of Jefferson County, Kentucky

3. Purposes
   a. To inventory cocurricular drama programs of the middle and secondary, public and private schools in the greater Louisville area
   b. To inventory the drama resources of the greater Louisville area
   c. To determine the stated aims and objectives of cocurricular drama programs based upon information gained from principals and teachers
   d. To determine the extent of schools' participation in and provision for cocurricular drama based upon information gained from principals, teachers, and students
   e. To determine what changes in existing cocurricular drama programs are desired by principals, teachers, and students
   f. To determine students', teachers', and principals' attitudes toward existing cocurricular drama programs
   g. To provide the central English office with specific information concerning the extent of and value of existing cocurricular drama programs based upon the programs' fulfillment of acceptable criteria, such as those established by the Southern Association of Secondary Schools and Colleges, The National Council of Teachers of English, The American Educational Theatre Association, etc.

4. Design and Implementation
   a. To utilize the drama resources of a community to their fullest extent, any agency must be aware of what resources are available and what they have to offer. No centralized source of information

concerning the extent of and services provided by existing drama programs in the greater Louisville area now is to be found.

b. None
c. None
d. None
e. None
f. Descriptive survey, process evaluation
g. Experimental procedure
   (1) Questionnaires and surveys
   (2) Steps in sequence
      (a) Discuss the feasibility of the research with Mr. Hugh Cassell, Co-coordinator of Language Arts, Jefferson County Public Schools
      (b) Submit a proposal to the Department of Educational Research and Evaluation
      (c) Review the literature concerning cocurricular drama and the secondary schools
      (d) Inventory cocurricular drama programs in Louisville and the surrounding areas
      (e) Design paper and pencil instruments to measure a stratified random sample of students' and teachers' and principals' attitudes toward and participation in existing cocurricular drama programs
      (f) Design interview schedules to further measure a stratified random sample of students', teachers', and principals' attitudes toward and participation in existing cocurricular drama programs
      (g) Choose a stratified random sample of middle and secondary, public and private schools in the greater Louisville area
      (h) Choose a stratified random sample of teachers and administrators in these junior and senior high schools
      (i) Choose a stratified random sample of students in these junior and senior high schools
      (j) Administer the paper and pencil instruments to and conduct the interviews with students, teachers, and administrators
      (k) Describe, analyze, and interpret the findings
      (l) Provide the central language arts office with specific information concerning the extent of and value of existing cocurricular drama programs based upon the programs' fulfillment of acceptable criteria

(3) After the return of the questionnaires and obtaining responses to the interviews, the data will be summarized and classified.

h. See selected bibliography which is appended.

5. The study will require pupils who have participated in cocurricular drama programs in Jefferson County.

6. Staff required will be the co-coordinators of language arts for Jefferson County, principals of secondary schools, assistant principals when necessary and applicable, drama teachers, and leaders of cocurricular drama projects. The time they will be involved will be approximately one-half hour each.

7. A sample of questionnaire and interview are appended. These are not the final instruments. They are merely samples of the kind of items to be used.

8. No central source for information concerning cocurricular drama projects exists. This study hopes to provide both a source and an inventory of existing practices, beliefs, and aspirations and will prove useful to the language arts co-coordinators. The investigator projects that schools will make more effective use of available cocurricular drama programs in terms of (1) improving and enlarging drama programs as part of the language arts programs, and (2) using drama resources in planning for effective and cost beneficial language arts programs.

BIBLIOGRAPHY

Antes, John, and Marilyn Antes. "Art Programs for Disadvantaged Youth," School Arts, 71:22-25, March, 1972.

Antonucci, Tony. "Junior High Drama Club Produces Confidence and Teamwork," Montana Education, 43:20-21, April, 1967.

"Arts IMPACT: Curriculum for Change, a Summary Report." University Park, Pennsylvania: Pennsylvania State University, 1973. ED 084 186. 53 p.

Bailey, Hilary. "Pity, Terr , Kids, Sci Fi," The Times Educational Supplement, 3116:24, February 14, 1975.

Barksdale, Mary Louise, Alan Engelsman, Brian Hansen, and James Hoetker. "A Professional Theatre and the Schools; A Critical Comparison of Four Programs and a Directory of School/Theatre Programs: Educational Laboratory Theatre Project, 1966-1970. Final Report." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1970. ED 045 062. 105 p.

Beard, Janet. "Children's Theatre Workshop," The Times Educational Supplement, 2715:1879, June 2, 1967.

Boutwell, Florence. "Action in Junior High School Drama," English Journal, 56:1330-1332, December, 1967.

Brockett, Oscar Gross. "Theatre in the Education Process," Educational Theatre Journal, 20:299-302, August, 1968.

Carleton, Charles S. "Picasso=MC^2," American Education, 2:13-15, March, 1966.

Carlton, Lessie, and Robert Herman Moore. "The Effects of Self-Directive Dramatization on Reading Achievement and Self-Concept of Culturally Disadvantaged Children," The Reading Teacher, 20:125-133, November, 1966.

Carpenter, Nicholas E. "The Influence of Acting in a Play on Adjustment," The Teacher's College Journal, 38:178-181, January, 1967.

Collier, Nina P., Sherman Von Solkeman, Richard P. Kapp, Judith Aronson, Donald E. Michel, and William Watson. "Guide to Performing Arts Programs in Elementary and Secondary Schools." Albuquerque, New Mexico: The University of New Mexico, 1970. ED 071 986. 310 p.

Conner, Laurence Michael. "An Investigation of the Effects of Selected Educational Dramatics Techniques on General Cognitive Abilities," Dissertation Abstracts International, 34:6162A, March, 1974.

Cranston, Arthur P. "A New Dimension in School Drama," New York State Education, 58:33-34, January, 1971.

Davidson, Frances. "Put on a Musical," Grade Teacher, 85:75-77, January, 1968.

Davis, Olive B. "An Integrated Arts Program for the Gifted," Educational Theatre Journal, 15:327-331, December, 1963.

Elkind, Samuel. "The Stage for Intercultural Education," California Teachers Association Journal, 64:18-20, May, 1968.

Evans, Don. "Educational Theater in the High School," English Journal, 57:387-390, March, 1968.

Falls, Gregory A. "High School Dramatics: Must It Be Inferior?" Clearing House, 35:108-110, October, 1960.

Fertik, Marian I. "A Crescendo: Creative Dramatics in Philadelphia," Wilson Library Bulletin, 43:160-164, October, 1968.

Field, Carolyn W. "Creative Dramatics in Philadelphia," Wilson Library Bulletin, 40:352-355, December, 1965.

"Final Report. Lincoln Center for the Performing Arts, Lincoln Center Student Program." New York: Urban Education Incorporated, 1969. ED 077 816. 52 p.

Freyman, Leonard. 'A Thriving Youth Theater," NEA Journal, 57:26-27, January, 1968.

Goldberg, Moses. "Theatre in Education: A Summary of Benefits," Elementary English, 49:300-302, February, 1972.

Gupta, Willa, and Carolyn Stern. "Comparative Effectiveness of Speaking vs. Listening in Improving Language of Disadvantaged Young Children," The Journal of Experimental Education, 38:54-57, Fall, 1969.

Hall, Jeanne L. "Opportunity in Children's Theatre," Educational Theatre Journal, 18:259-263, October, 1966.

Hansen, Brian Kanne, Gerald Marvin Phillips, and William E. Arnold. "Measuring the Message Delivered by a Dramatic Production," Speech Monographs, 32:461-464, November, 1965.

Heffner, Hubert C. "Theatre and Drama in Liberal Education," Educational Theatre Journal, 15:299-310, December, 1963.

Henneman, Dennis. "The Class Play: Shakespeare or Trivia," English Journal, 53:595-596, November, 1964.

Hobgood, Burnet M. "Theatre in U.S. Higher Education: Emerging Patterns and Problems," Educational Theatre Journal, 16:142-157, May, 1964.

Hodson, Geoffrey, Gerald Tyler, and David Wright. "Drama and Education," Drama, 89:47-49, Summer, 1968.

Hoetker, James, Alan Engelsman, Richard Robb, and Gary Siegel. "Studies. Educational Laboratory Theatre Project, 1966, 1970. Final Report." St. Ann, Missouri: Central Midwestern Regional Educational Lab, 1970. ED 045 640. 267 p.

Hoetker, James, Mary Louise Barksdale, Richard Robb, Phyllis Hubbell, Alan Engelsman, Brian Hansen, Gary Siegel, Nancy Schonbacher, and Melba Englander. "Reactions and Assessments: Educational Laboratory Theatre Project, 1966-1970. Final Report." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1970. ED 045 639. 449 p.

Hoetker, James. "Relationships between Classroom Study of Drama and Attendance at the Theatre: An Experimental Study." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1970. ED 041 903. 181 p.

Kase, Judith B. "Theatre Resources for Youth in New Hampshire," Educational Theatre Journal, 21:205-213, May, 1969.

Keener, Beverly. "Introducing Children to the World of Theater," Elementary English, 43:892-903, December, 1966.

Kennedy, Wallace, and Marge Hols. "Urban Arts Program: Project Director's Report." Minneapolis, Minnesota: Minneapolis Public Schools, 1971. ED 068 608. 59 p.

Kirkton, Carole Masley. "The Play's the Thing: Theater and Dramatic Arts in Secondary Schools," English Journal, 60:533-539, April, 1971.

"Language Arts Guide: Kindergarten-Level Twelve." Hazelwood, Missouri: Hazelwood School District, 1969. ED 051 158. 145 p.

Marcus, Robert. "Teenage Drama Workshop," The Bulletin of the National Association of Secondary School Principals, 54:150-153, March, 1970.

McCaslin, Nellie. "Stimulating Effects of the Educational Theatre," Education, 89:84-87, September/October, 1968.

Metzner, Seymour, and Keith Richard. "School-Community Summer Stock: A New Approach to High School Drama," English Journal, 54:866-868, December, 1965.

Morrison, Jack S. "Building Tomorrow's Audience," American Education, 1:24-27, October, 1965.

Motter, Charlotte Kay. "A Method of Integrating the High School Drama Program," Educational Theatre Journal, 12:94-97, May, 1960.

Motter, Charlotte Kay. "The Dramatic Arts, A Comprehensive Teaching Medium," Educational Theatre Journal, 13:269-273, December, 1961.

Munns, William E. "Theatre for Upward Bound," The Teachers College Journal, 38:158-160, January, 1967.

Neill, Robert Dudley, Leon Vinson Driskell, and Marilyn Reiser. "A Report Reflecting the Findings of the Evaluation Team of the Region III Dramatics Enrichment Program Conducted in School Systems of Louisville, Jefferson County, and Bullitt County, Kentucky Under a Grant from the United States Office of Education." Louisville, Kentucky: University of Louisville, 1968. ED 027 313. 174 p.

Nelson, Jack P. "Greasepaint for Everyone," English Journal, 57:391-392, March, 1968.

Novak, Benjamin J., and Margaret G. Graham. "Drama and the High School Student," Education, 85:278-282, January, 1965.

Phillips, Gerald Marvin, Brian Kanne Hansen, and Del L. Carlsen. "A Preliminary Experiment in Measuring Attitude Shifts as a Result of Viewing a Dramatic Production," Speech Monographs, 32:209-213, June, 1965.

Roberts, Vera Mowry. "Theatre Education in the United States," Educational Theatre Journal, 20:308-310, August, 1968.

Schmidt, Toni, Elissa Goforth, and Kathy Drew. "Creative Dramatics and Creativity: An Experimental Study," Educational Theatre Journal, 27:111-114, March, 1975.

Schoenfeld, Madalynne. "A Children's Theater in Yonkers," Wilson Library Bulletin, 43:160-164, October, 1968.

Schwartz, Sheila. "Involving Students in the Drama Process, K-12," English Journal, 64:32-38, May, 1975.

Smith, Louis M. "The Use of Observational Strategies for the Development of a Summative Evaluation Model." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1972. ED 064 367. 12 p.

Smith, Richard Lee, and J. Merrell Hansen. "The Teacher/Actor," Clearing House, 47:96-98, October, 1972.

Spelman, Jon. "Professional Theatre in the Schools," Elementary English, 49:304-306, February, 1972.

Spencer, Diane. "Tom Sawyer at the Children's Theatre Workshop," The Times Educational Supplement, 2972: 126, May 5, 1972.

Stern, Hans Georg. "The Coordinator's Report on the ELT Project in Los Angeles." St. Ann, Missouri: Central Midwestern Regional Educational Laboratory, 1970. ED 045 641. 183 p.

Stuart-Jervis, Charles. "Beset with Pitfalls," The Times Educational Supplement, 2842:31-32, November 7, 1969.

Trusty, Shirley. "Teaching Drama the Way It Is," English Journal, 57:1187-1192, November, 1968.

White, Charles A. "An Argument for a High School English Department Arena Theater," English Journal, 56:131-134, January, 1967.

Winship, Loren. "Quantitative Minimum Criteria for Theatre Departments," Educational Theatre Journal, 12:122-123, May, 1960.

Wright, Mary Elin Sommers. "The Effects of Creative Drama on Person Perception," Dissertation Abstracts International, 33:1876A, October, 1972.

APPENDIX B

CORRESPONDENCE

February 18, 1976

Dear

Research is currently being conducted as part of a master's thesis to inventory cocurricular drama programs in the greater Louisville area. This study will provide the central English office with information concerning the extent of cocurricular dramatics to enable the coordinators to make the fullest use possible of these programs.

In order to gather such information, students are being asked to respond to a questionnaire concerning cocurricular dramatics. This will involve approximately one-half hour of the respondents' time. I have been granted permission by the Department of Research and Evaluation to contact you concerning approximately four students who might be willing to participate in the study.

If I may contact you concerning the study, please sign the permission blank attached and return it in the enclosed envelope. Upon completion of the research, you will be supplied with a copy of a summary of the study if you so desire.

Thank you for your time.

Sincerely,

Nancy L. Hoover
University of Louisville

Encls. Permission blank
Letter of permission for research
Envelope

February 18, 1976

Dear

Research is currently being conducted as part of a master's thesis to inventory cocurricular drama programs in the greater Louisville area. This study will provide the central English office with information concerning the extent of cocurricular dramatics to enable the coordinators to make the fullest use possible of these programs.

I have been granted permission by the Department of Research and Evaluation to contact you about gathering information for the study. In order to supply such information, you are asked to respond to a questionnaire/questionnaires concerning cocurricular dramatics. This will involve approximately one-half hour of your time. You will not be identified individually and your responses will be entirely confidential.

Also necessary for completion of this study are responses from approximately two teachers and four students. Time involvement for teachers and students will be approximately the same as for principals.

If I may contact you concerning the study, please sign the permission blank attached and return it in the enclosed envelope. Upon completion of the research, you will be supplied with a copy of a summary of the study if you so desire.

Thank you for your time.

Sincerely,

Nancy L. Hoover
University of Louisville

Encls. Permission blank
Letter of permission for research
Envelope

February 18, 1976

Dear

Research is currently being conducted as part of a master's thesis to inventory cocurricular drama programs in the greater Louisville area. This study will provide the central English office with information concerning the extent of cocurricular dramatics to enable the coordinators to make the fullest use possible of these programs.

I have been granted permission by the Department of Research and Evaluation to contact you about gathering information for the study. In order to supply such information, you are asked to respond to a questionnaire/ questionnaires concerning cocurricular dramatics. This will involve approximately one-half hour of your time. You will not be identified individually and your responses will be entirely confidential.

Also necessary for completion of this study are responses from approximately four students. Time involvement for students will be approximately the same as for principals.

If I may contact you concerning the study, please sign the permission blank attached and return it in the enclosed envelope. Upon completion of the research, you will be supplied with a copy of a summary of the study if you so desire.

Thank you for your time.

Sincerely,

Nancy L. Hoover
University of Louisville

Encls. Permission blank
Letter of permission for research
Envelope

February 18, 1976

Dear

Research is currently being conducted as part of a master's thesis to inventory cocurricular drama programs in the Greater Louisville area. This study will provide the central English office with information concerning the extent of cocurricular dramatics to enable the coordinators to make the fullest use possible of these programs.

In order to gather such information, teachers and students are being asked to respond to a questionnaire concerning cocurricular dramatics. This will involve approximately one-half hour of the respondents' time. I have been granted permission by the Department of Research and Evaluation to contact you concerning approximately two teachers and four students who might be willing to participate in the study.

If I may contact you concerning the study, please sign the permission blank attached and return it in the enclosed envelope. Upon completion of the research, you will be supplied with a copy of a summary of the study if you so desire.

Thank you for your time.

Sincerely,

Nancy L. Hoover
University of Louisville

Encls. Permission blank
Letter of permission for research
Envelope

I agree to participate in the study. ____

I would like a copy of the summary. ____

I do not wish to participate in the study. ____

Name _____ Date _____

Address _____ Phone _____

School _____

APPENDIX C

INVENTORY QUESTIONNAIRES

Check one:

Student ____

Teacher ____

Principal ____

ACTIVITIES QUESTIONNAIRE (1)

Name _____ School _____

Please rank the following activities by number (1-11) in order of importance, with 1 being the highest. Place a 1 in the space beside the activity which you think is most important in your school, a 2 beside the activity which you think is second in importance, etc.

Activity	Rank	Activity	Rank
Academic clubs	____	Chess Club	____
Yearbook	____	Drill team	____
National Honor Society	____	Future Farmers of America	____
Student Council	____	Band	____
Intramurals	____	Pep band	____
Dramatics	____		

Please rank the following activities by number (1-11) in order of importance, with 1 being the highest. Place a 1 in the space beside the activity which you wish were most important in your school, a 2 in the space beside the activity which you wish were second in importance, etc.

Activity	Rank	Activity	Rank
Speech, debate	____	Special clubs	____
Newspaper	____	Future Teachers of America	____
ROTC	____	Future Business Leaders of America	____
Athletics	____	Special singing groups	____
Pep Club	____	Dramatics	____
Orchestra	____		

ACTIVITIES QUESTIONNAIRE (1) (cont.)

Please rank the following activities by number (1-10) in order of importance, with one being the highest. Place a 1 in the space beside the activity which others think should be most important in your school, a 2 beside the activity which others think should be second in importance, etc.

Activity	Rank	Activity	Rank
Beta Club	____	Modern Dance	____
Athletic clubs	____	Dramatics	____
Cheermasters	____	Future Homemakers of America	____
Cheerleaders	____	Class officers	____
Mixed Chorus	____	Thespians	____

Check one:

Student ____

Teacher ____

Principal ____

ACTIVITIES QUESTIONNAIRE (2)

Name _____ School _____

Please rank the following activities by number (1-11) in order of importance, with 1 being the highest. Place a 1 in the space beside the activity which you wish were most important in your school, a 2 beside the activity which you wish were second in importance in your school, etc.

Activity	Rank	Activity	Rank
Academic clubs	____	Chess Club	____
Yearbook	____	Drill team	____
National Honor Society	____	Future Farmers of America	____
Student council	____	Band	____
Intramurals	____	Pep band	____
Dramatics	____		

Please rank the following activities by number (1-11) in order of importance, with 1 being the highest. Place a 1 in the space beside the activity which others think should be most important in your school, a 2 beside the activity which others think should be second in importance, etc.

Activity	Rank	Activity	Rank
Speech, debate	____	Special clubs	____
Newspaper	____	Future Teachers of America	____
ROTC	____	Future Business Leaders of America	____
Athletics	____	Special singing groups	____
Pep Club	____	Dramatics	____
Orchestra	____		

ACTIVITIES QUESTIONNAIRE (2) (cont.)

Please rank the following activities by number (1-10) in order of importance, with 1 being the highest. Place a 1 in the space beside the activity which you think is the most important in your school, a 2 beside the activity which you think is second in importance, etc.

Activity	Rank	Activity	Rank
Beta Club	____	Modern Dance	____
Athletic clubs	____	Dramatics	____
Cheermasters	____	Thespians	____
Cheerleaders	____	Future Homemakers of America	____
Mixed Chorus	____	Class officers	____

Check one:

Student ____

Teacher ____

Principal ____

ACTIVITIES QUESTIONNAIRE (3)

Name _____ School _____

Please rank the following activities by number (1-11) in order of importance, with 1 being the highest. Place a 1 in the space beside the activity which <u>others</u> <u>think</u> is most important in your school, a 2 beside the activity which others think is second in importance, etc.

Activity	Rank	Activity	Rank
Academic clubs	____	Chess club	____
Yearbook	____	Drill team	____
National Honor Society	____	Future Farmers of America	____
Student council	____	Band	____
Intramurals	____	Pep band	____
Dramatics	____		

Please rank the following activities by number (1-11) in order of importance, with 1 being the highest. Place a 1 in the space beside the activity which you think <u>is</u> the most important in your school, a 2 beside the activity which you think is second in importance, etc.

Activity	Rank	Activity	Rank
Speech, debate	____	Special clubs	____
Newspaper	____	Future Teachers of America	____
ROTC	____	Future Business Leaders of America	____
Athletics	____	Special singing groups	____
Pep club	____	Dramatics	____
Orchestra	____		

ACTIVITIES QUESTIONNAIRE (3) (cont.)

Please rank the following activities by number (1-10) in order of importance, with 1 being the highest. Place a 1 in the space beside the activity which you wish were most important in your school, a 2 beside the activity which you wish were second in importance, etc.

Activity	Rank	Activity	Rank
Beta Club	____	Modern Dance	____
Athletic clubs	____	Dramatics	____
Cheermasters	____	Thespians	____
Cheerleaders	____	Future Homemakers of America	____
Mixed chorus	____	Class officers	____

Check one:
Student ____
Teacher ____
Principal ____

DRAMATICS ACTIVITIES QUESTIONNAIRE (1)

School _____

Checklist

Respond to the following checklist according to the code:

1 - Poor
2 - Fair
3 - Good
4 - Excellent
5 - Superior

1. The dramatics program provides opportunities for leadership and for experiences in cooperation. 1 2 3 4 5

2. The dramatics program receives active cooperation and support from members of the school staff. 1 2 3 4 5

3. The dramatics program avoids the exploitation of students. 1 2 3 4 5

4. Dramatics activities provide opportunities for practice in a variety of stagecraft activities. 1 2 3 4 5

5. Student dramatics activities are presented to the student body. 1 2 3 4 5

6. Dramatics activities provide for participation by many students as well as the more talented. 1 2 3 4 5

7. Sufficient equipment is provided for dramatics activities. 1 2 3 4 5

Supplementary data

1. Briefly describe any new ventures in the are of dramatics during the past two years.

Evaluation

1. How adequate are the dramatics activities in your school? 1 2 3 4 5

2. Are there other activities that you would like to see added to your dramatics program? If so, what are they?

DRAMATICS ACTIVITIES QUESTIONNAIRE (1) (cont.)

Listed below are objectives that might be appropriate for cocurricular dramatics activities. Rank them in order of importance to your school and its stated philosophy.

____ Ability to work with and relate to other individuals and groups

____ Appreciation of our culture and those attributes which have enabled man to survive and accomplish

____ Expanded awareness of others' life styles and cultures

____ Appreciation of the drama as literature and of acting and production as fine arts

____ Acquisition of knowledge of dramatic forms

____ Expression of cultural values

Please list and include in the ranking any other objectives you feel should be included here. If more space is needed, use the back of the questionnaire.

____ _____

_____

____ _____

_____

____ _____

_____

Check one:
Student ____
Teacher ____
Principal ____

DRAMATICS ACTIVITIES QUESTIONNAIRE (2)

School _____

Checklist
Respond to the following checklist according to the code:

1 - Poor
2 - Fair
3 - Good
4 - Excellent
5 - Superior

1. The dramatics program gives students opportunities to exercise initiative and to assume responsibilities. 1 2 3 4 5

2. The dramatics program receives cooperation and support from parents and other members of the community. 1 2 3 4 5

3. Opportunity is provided for students to write and produce their own dramatic productions. 1 2 3 4 5

4. Student dramatics activities are presented to the community. 1 2 3 4 5

5. Students markedly lacking in ability or confidence to express themselves are provided with dramatics activities to meet their particular needs. 1 2 3 4 5

6. Dramatics activities are coordinated with curricular experiences. 1 2 3 4 5

Supplementary data

1. List the dramatics organizations in your school and the approximate number of members in each.

2. Give the approximate percent of your school's students participating in one or more dramatics activities. ____

DRAMATICS ACTIVITIES QUESTIONNAIRE (2) (cont.)

Evaluation

1. How satisfactory is the quality of materials selected for dramatics activities? 1 2 3 4 5

2. Are there other activities that you would like to see added to your dramatics program? If so, what are they?

Listed below are objectives that might be appropriate for cocurricular dramatics activities. Rank them in order of importance to your school and its stated philosophy.

____ Knowledge of one's self in relation to capabilities and intents

____ Control over expressive mechanisms

____ Development of creativity

____ Respect for creative contributions of others

____ A positive and realistic acceptance of self

____ Development of aesthetic values

Please list and include in the ranking any other objectives you feel should be included here. If more space is needed, use the back of the questionnaire.

____ _____

____ _____

____ _____

____ _____

TEACHER QUESTIONNAIRE

Teachers are requested to complete as fully and as accurately as possible the information called for in this questionnaire.

Name _____ School _____

Teaching experience:

	No. years	Subjects
Grades 6-8	_____	_____
Grades 7-9	_____	_____
Grades 9-12	_____	_____
Grades 10-12	_____	_____
Grades 13+	_____	_____

Degrees held:

Degree	Date Awarded	Institution	Major Fields	Minor Fields
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Professional training in theatre:
Report as accurately as you can all theatre and theatre education courses which you have taken (play reading, literature of drama, directing, acting, stagecraft, playwriting, etc.). Give titles of courses rather than course numbers. Titles need not be exact.

Course name	Sem. hrs.	Course name	Sem. hrs.
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____

TEACHER QUESTIONNAIRE (cont.)

Institutes or inservice training attended:

Who sponsored	Where was it	In what year	For what length of time	Received credit	If so, how much

Amateur and professional experience:

Organization	Position (actor, etc.)	Year	Time spent

Sponsorship of or direction of cocurricular dramatics activities:

Organization	Position	Year	Time spent

STUDENT QUESTIONNAIRE

Name _____ School _____

Age _____ Class _____

Educational background:

Schools attended (from first to last)	Location	Years
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____

Attendance at theatrical events:
Please list, in order of time spent, live theatres you attend, school plays, movies (not specific titles, but theatres), television plays, summer stock productions, etc.

Activity (theatre, school play, movie, TV play, summer stock, etc.)	Location	Attendance (choose one) Regularly, Once a month, 2 or 3 times a year, Once a year, Have attended once or twice
1. _____	_____	_____
2. _____	_____	_____
3. _____	_____	_____
4. _____	_____	_____
5. _____	_____	_____

STUDENT QUESTIONNAIRE (cont.)

Theatrical experience:
If you have ever had any theatrical experience, such as being in plays or taking part in special classes or workshops, etc., please list these experiences in the appropriate categories below. This list should not include theatrical experience you had in a class in school.

a. Cocurricular school activities - This list should include such things as class plays, revues, talent shows, etc. Exclude skits done in class, at school assemblies only, role-playing, sociodrama and concerts.

Organization	Position (actor, crew, etc.)	Approximate time spent in weeks
1.		
2.		
3.		
4.		

b. Theatre activities other than school

Organization	Position (actor, crew, etc.)	Approximate time spent in weeks
1.		
2.		
3.		

c. Special performance classes or workshops taken outside school (dance, acting, singing, etc.)

Sponsoring organization	Type of training	Approximate time spent in weeks
1.		
2.		
3.		

VITA

The author, Nancy Lynne Roahrig Hoover, is the daughter of Darwin Hale Roahrig and Kathleen Marcele (Machlan) Roahrig. She was born October 27, 1944, in Indianapolis, Indiana.

She attended the Argos Community Schools, Argos, Indiana, where she was graduated in May, 1962. In September, 1962, she entered Butler University, Indianapolis, Indiana, and received the degree of Bachelor of Arts in June, 1966, with majors in English and Public Speaking.

In June, 1966, she was employed by the Carmel-Clay Schools as a secondary-school teacher. She was employed by the Bartholomew County Consolidated Schools, Columbus, Indiana, in June, 1967, and began teaching there in September, remaining until June, 1974. During this time, she attended Indiana University, completing graduate hours in the Department of Speech and Theatre.

She entered the University of Louisville Graduate School in 1974. In May, 1976, she was awarded the Master of Arts in Education.